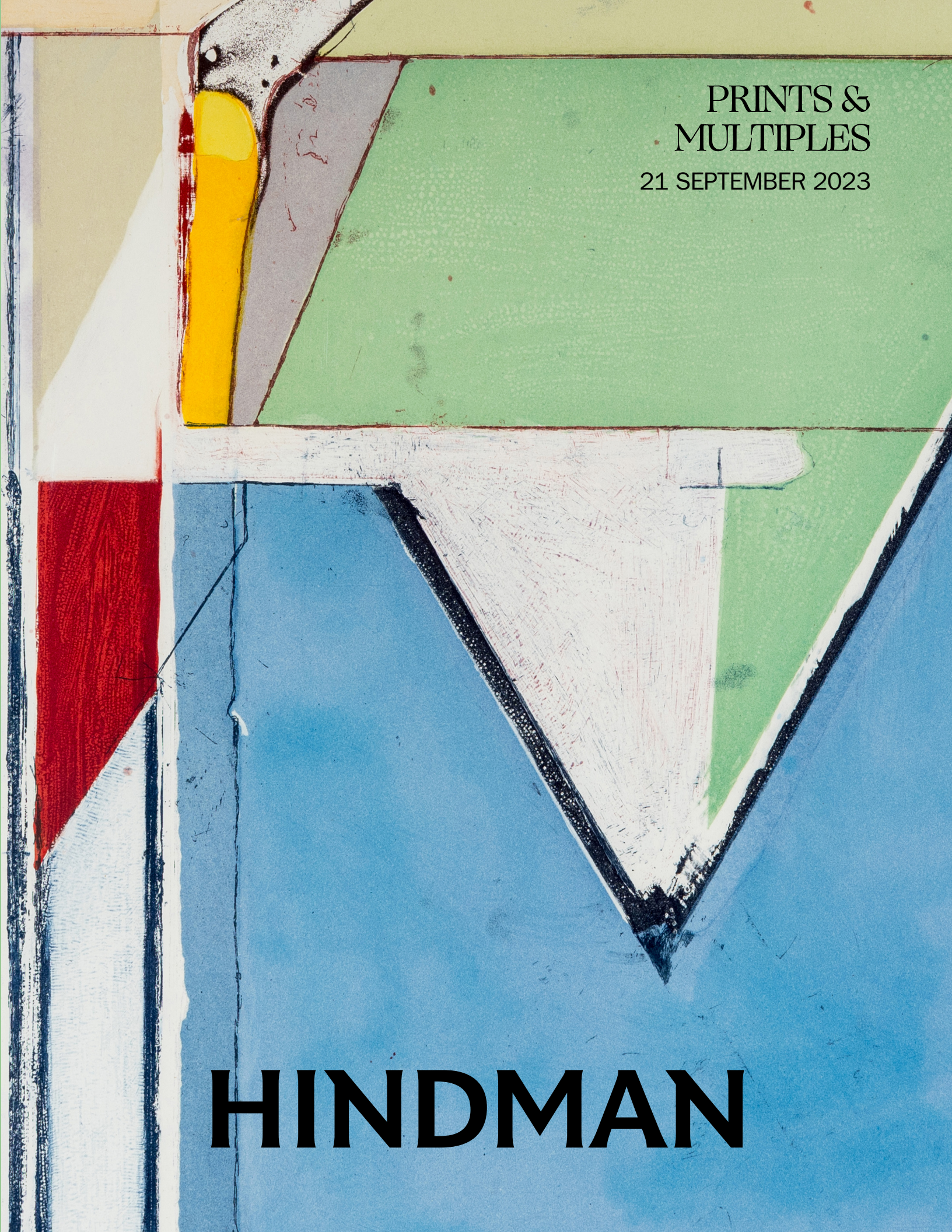

PRINTS & MULTIPLES

21 SEPTEMBER 2023

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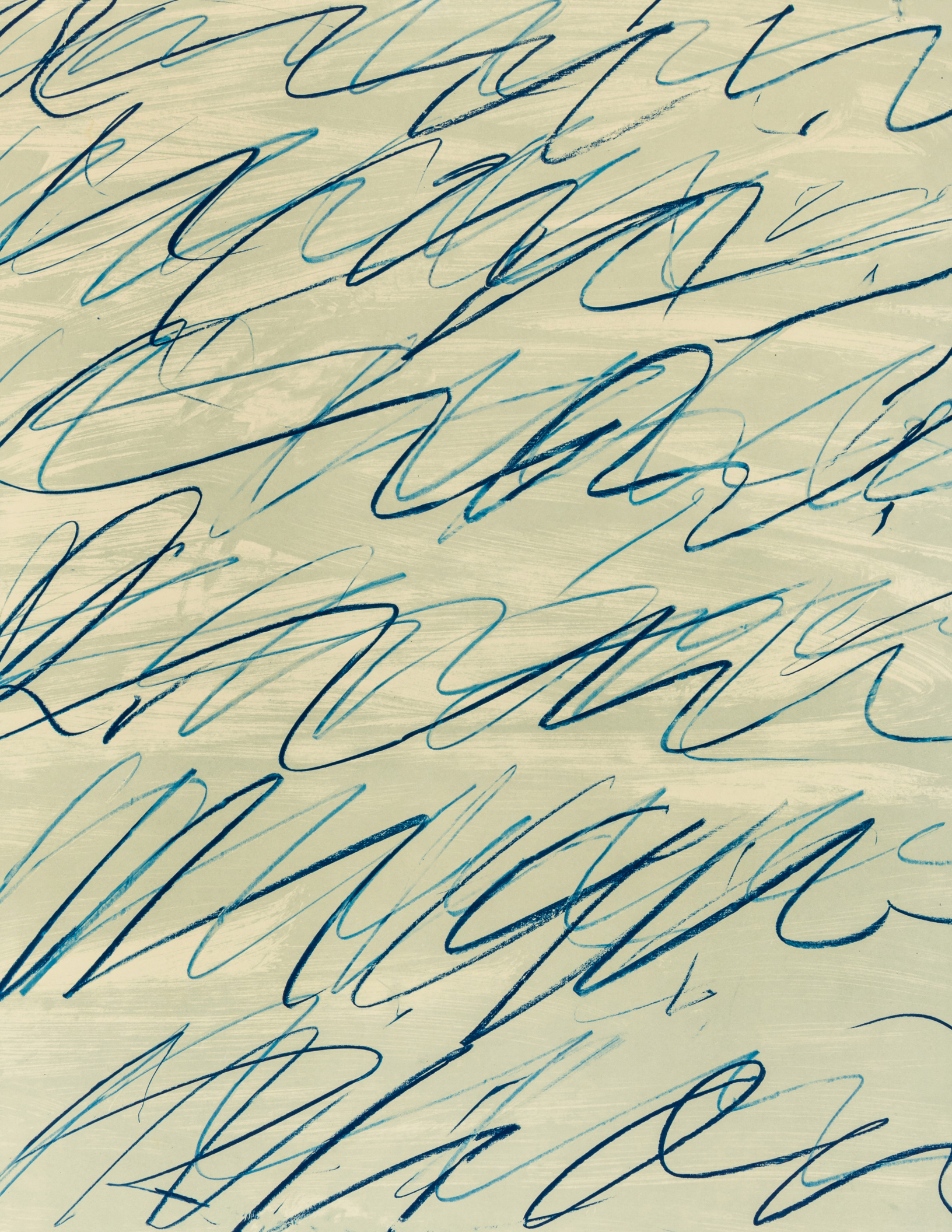

PRINTS & MULTIPLES

SALE 1245

21 September 2023
10:00am CT | Chicago | Live + Online
Lots 1–203

HIGHLIGHTS PREVIEW
Auction Room and Galleries
1550 West Carroll, Suite 106, Chicago, IL
Please contact specialist for appointment
fineart@hindmanauctions.com

September 18–20
10:00am–5:00pm Monday–Friday

PROPERTY PICK UP HOURS
Monday–Friday | 9:00am–4:00pm
By appointment
312.280.1212

All property must be paid for within seven days and picked up within thirty days per our Conditions of Sale.

CONTENTS

Prints & Multiples | Lots 1–203	6
Artist Index	118
Upcoming Auction Schedule	119
Hindman Team	120
Inquiries	122
Buyers Guide	123
Conditions of Sale	124

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FRONT COVER
Lot 105

PRINTS & MULTIPLES

LOTS 1–72
Property from the Estate of Herbert and Flora Gursky, Great Falls, Virginia

LOTS 73–198
Modern & Contemporary Prints

LOTS 199–203
Old Master Prints

OPPOSITE
Lot 196

PROPERTY FROM THE TRUSTS AND ESTATES OF

A South Florida Estate
Alexander Brody, Honolulu, Hawaii
Catherine Dollive Epstein
Ellen Pease Sole, Indian Hill, Ohio
Dr. and Mrs. Herbert Gursky
Medard Lange, Chicago, Illinois
Morton and Estelle Sosland, Kansas City, Missouri
The Phyllis Seltzer Trust, Cleveland, Ohio

PROPERTY FROM THE COLLECTIONS OF

A Kansas Collector
A Private Collection, Chicago, Illinois
A Private Collection Curated by Janet and Daniel Hidding
A St. Louis Gentleman
Albert Kallal and Sandra Stanley, Madison, Wisconsin
Dr. Bilkey, Chicago
Ms. Clayburgh, Cranston, Rhode Island
George C. Kaiser, Milwaukee, Wisconsin
Lynde B. Uihlein, Milwaukee, Wisconsin
Michael Sarver, Paradise Valley, Arizona
Stephen Burch
Tom Ford, Los Angeles, California
Miroslav Klabal
Pamela and Brian McIver, Palm Beach, Florida
Glenn DeVries

OPPOSITE
Lot 101

Fine Prints from the Collection of Dr. And Mrs. Herbert Gursky, Great Falls, Virginia

Lots 1–72

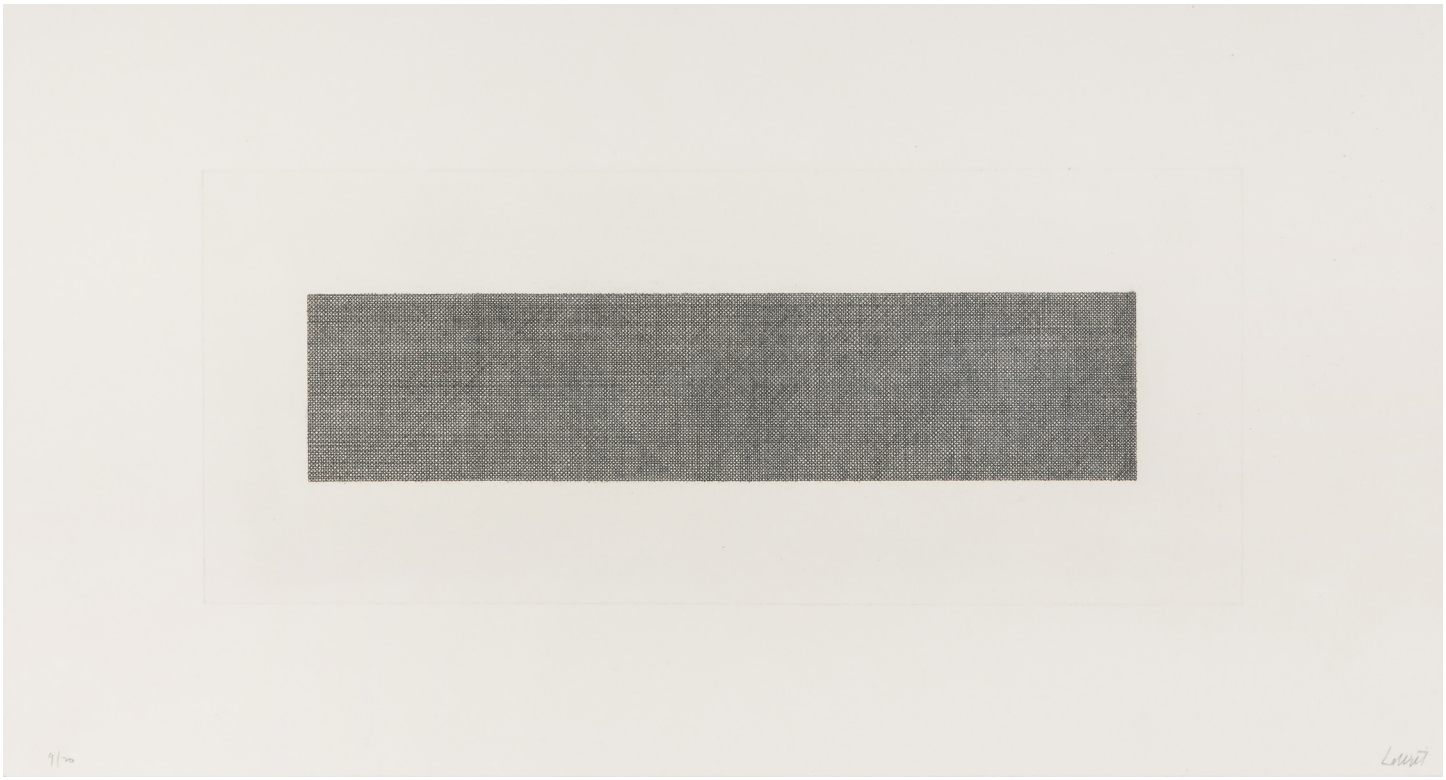
Hindman is excited to offer works from the Collection of Dr. And Mrs. Herbert Gursky in our Prints & Multiples auction this fall. The quality and breadth of the seventy-two lots presented here is a testament to the passion that Herbert and Flora Gursky had not only for collecting, but also for their life and work.

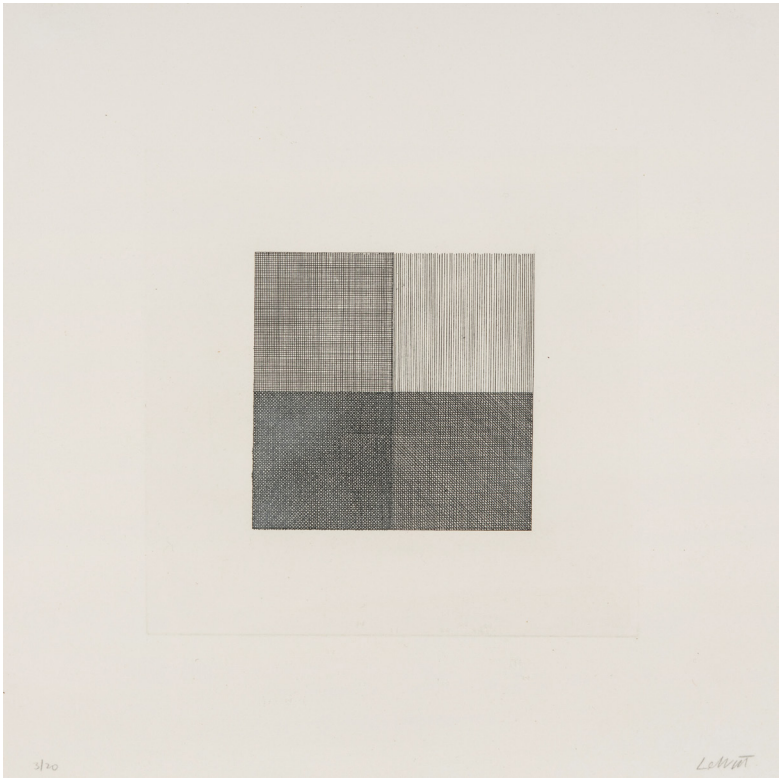
Flora Gursky, born in Brooklyn, New York, was a graduate of Brooklyn College and Columbia University. While at Columbia, majoring in Biology and Marine Biology, she met and went on to marry Dr. Herbert Gursky in 1958. Herbert was lecturing on Physics at the time that he met his future wife and surely their keen interest in science and curiosity for all things around them helped to fuel their passion for modern art.

Dr. Gursky completed his PhD in Physics at Princeton University in 1958 and became one of the most respected astrophysicists of his time. His primary research interests were in the area of X-ray astronomy. Importantly, in 1961, he was a member of the group in Cambridge, Mass, that made the discovery of cosmic X-ray sources. From there he went on to be a leader in his field, not only through his research, but also through his 'ability to distill and seize the most important nuggets from any research program and envision its application to a variety of new problems and directions.'[1]

It is no surprise, when looking at the collection, that minds such as Flora's and Herbert's would find the universe of Modern art so intriguing. Their collection reads as a roster of the great artists of the Modern era from the minimalist approaches of Frank Stella and Josef Albers to the defined California aesthetic of Ed Ruscha and Wayne Thiebaud; from the Abstract Expressionism of Willem de Kooning and Pierre Soulages to the fantastical landscapes of Enrico Baj, Claes Oldenburg, and Niki de Saint Phalle. Many of these artworks, when first acquired, were by little known artists who became memorialized in the canon of art history well after the Gursky's acquisition. There is a true passion for art, a deep knowledge of its past and present, and a mark of keen connoisseurship present in the Gursky's well curated collection which we are honored to present here.

[1] Doschek, George; Dahlburg, Jill, "Obituary: Herbert Gursky, 1930-2006," Bulletin of the American Astronomical Society, December 2007, v.39, no. 4, p. 1060.





1

Sol LeWitt
(American, 1928-2007)
Lines in Four Directions, Superimposed (Horizontal), 1971
etching
signed and numbered 9/20 in pencil
6 1/8 x 14 3/4 inches.

Published by Parasol Press Ltd., New York, New York
Printed by Kathan Brown at Crown Point Press, Berkeley, California

Literature:
Krakow 1971.12

$1,000 - 2,000

2

Sol LeWitt
(American, 1928-2007)
Lines in Four Directions, Superimposed in each quarter of the square progressively (Black), 1971
etching
signed and numbered 3/20 in pencil
6 3/4 x 6 7/8 inches.

Published by Parasol Press Ltd., New York, New York
Printed by Kathan Brown at Crown Point Press, Berkeley, California

Literature:
Krakow 1971.13

$1,000 - 2,000

3

Richard Serra
(American, b. 1938)
Du Common, 1972
1-color lithograph
signed and numbered 44/59 in pencil
51 x 38 1/2 inches.

Published by Gemini G.E.L., Los Angeles

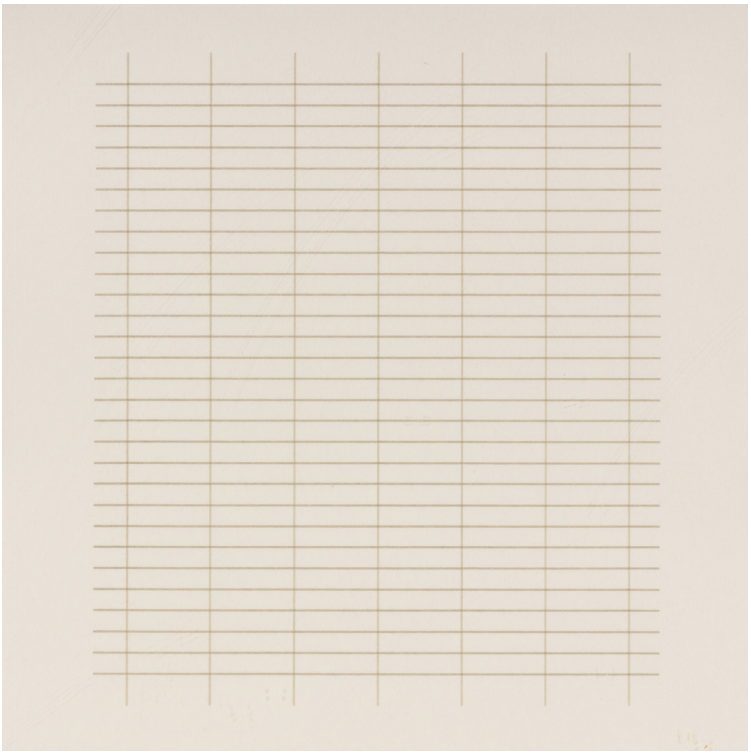
Provenance:
Harcus Krakow Rosen Sonnabend Gallery, Boston

Literature:
Gemini G.E.L. 400

$4,000 - 6,000

4
Hans Haacke
(American/German, b. 1936)
Untitled, 1961
inkless intaglio
initialed, dated, and inscribed 'épreuve d'artiste' in pencil
3 3/4 x 3 1/4 inches.

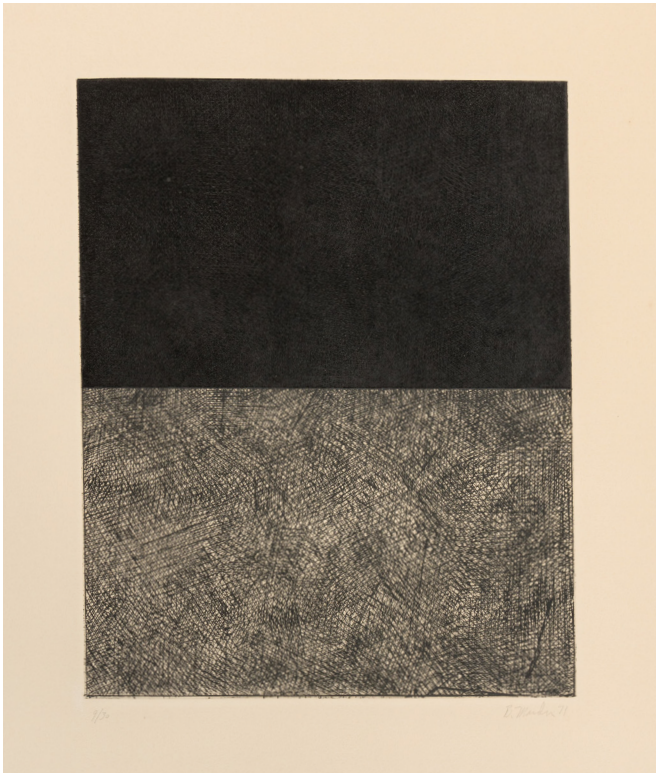
$800 - 1,200



5
Agnes Martin
(American/Canadian, 1912-2004)
Untitled (from *On a Clear Day*), 1973
screenprint in grey on Japanese rag paper
signed and numbered 29/50 in pencil
7 3/4 x 6 3/4 inches.

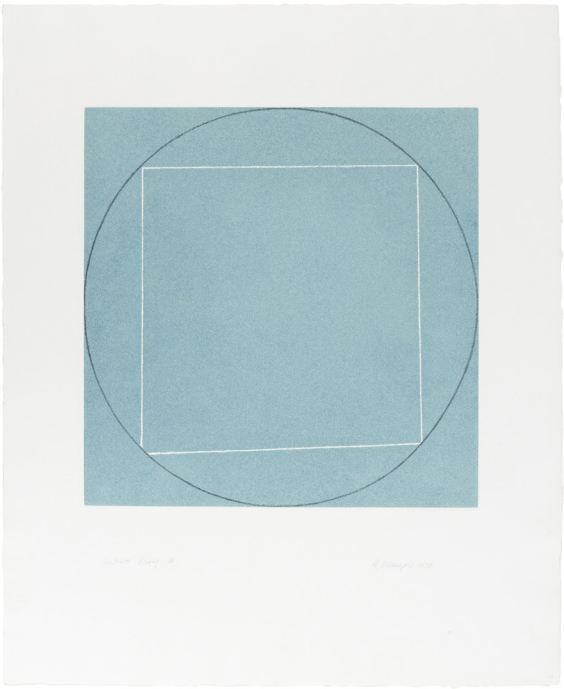
Published by Parasol Press, Ltd., New York
Printed by Edition Domberger, Stuttgart

$3,000 - 5,000



6
Brice Marden
(American, 1938-2023)
Untitled (from *Ten Days*), 1971
etching with aquatint
signed, dated, and numbered 9/30 in pencil
15 x 11 7/8 inches.

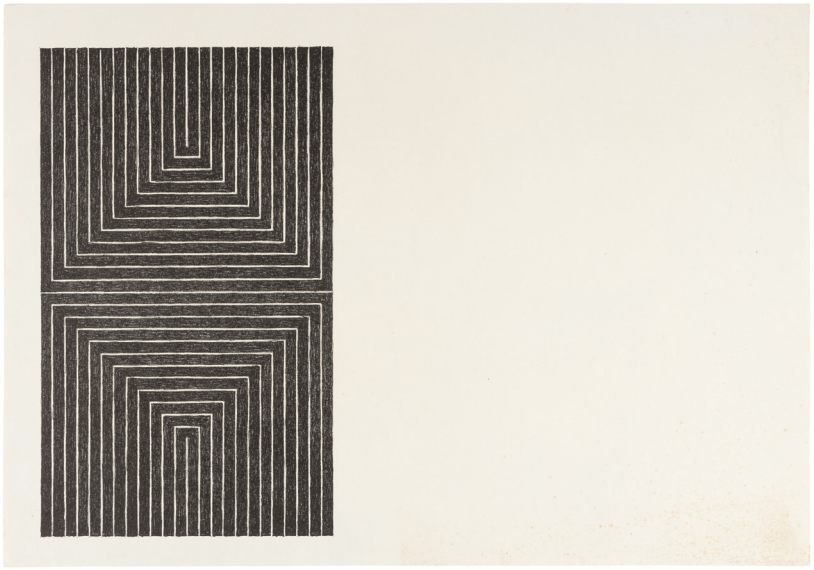
$3,000 - 5,000



7
Robert Mangold
(American, b. 1937)
Plate 1 (from *Seven Aquatints)*, 1973
aquatint
signed, dated, and inscribed 'Artist's Proof A' in pencil
15 3/4 x 15 5/8 inches.

Published by Parasol Press, New York
Printed by Jeryl Parker at Crown Point Press

$1,500 - 2,500

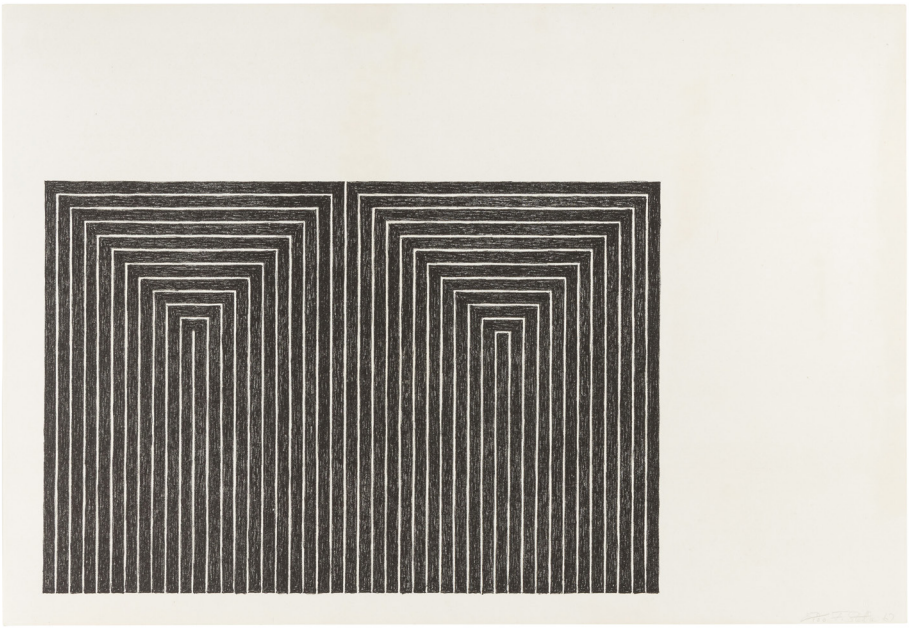


8
Frank Stella
(American, b. 1936)
Arundel Castle (from *Black Series I*), 1967
1-color lithograph
signed, dated, and numbered 29/100 in pencil
13 3/8 x 7 7/8 inches.

Published by Gemini G.E.L, Los Angeles

Literature:
Gemini G.E.L. 49

$1,500 - 2,500

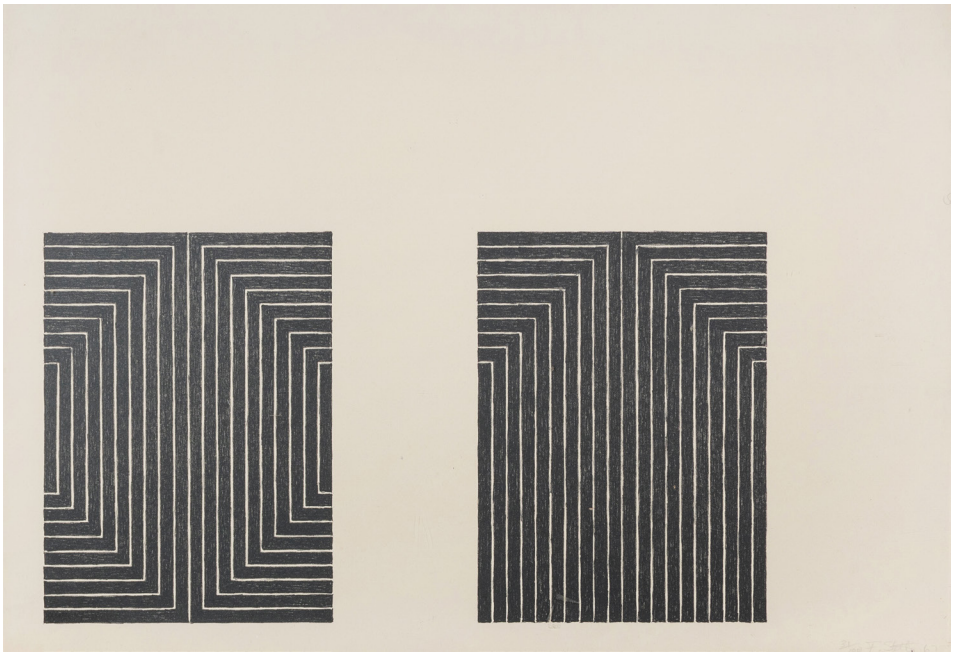


9
Frank Stella
(American, b. 1936)
Marriage of Reason and Squalor (from *Black Series I*), 1967
1-color lithograph
signed, dated, and numbered 50/100 in pencil
10 x 15 inches.

Published by Gemini G.E.L, Los Angeles

Literature:
Gemini G.E.L. 51

$2,000 - 4,000



10

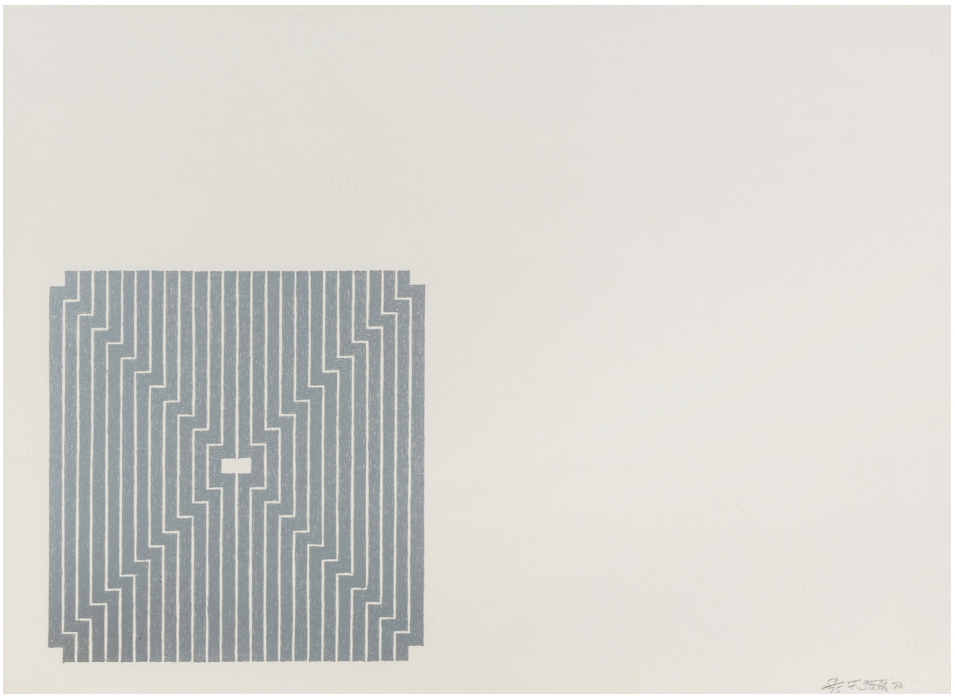
Frank Stella
(American, b. 1936)
Club Onyx - Seven Steps (from *Black Series I*), 1967
1-color lithograph
signed, dated, and numbered 31/100 in pencil
8 7/8 x 16 5/8 inches.

Published by Gemini G.E.L, Los Angeles

Provenance:
Harcus Krakow Gallery, Boston

Literature:
Gemini G.E.L 55

$2,000 - 4,000



11

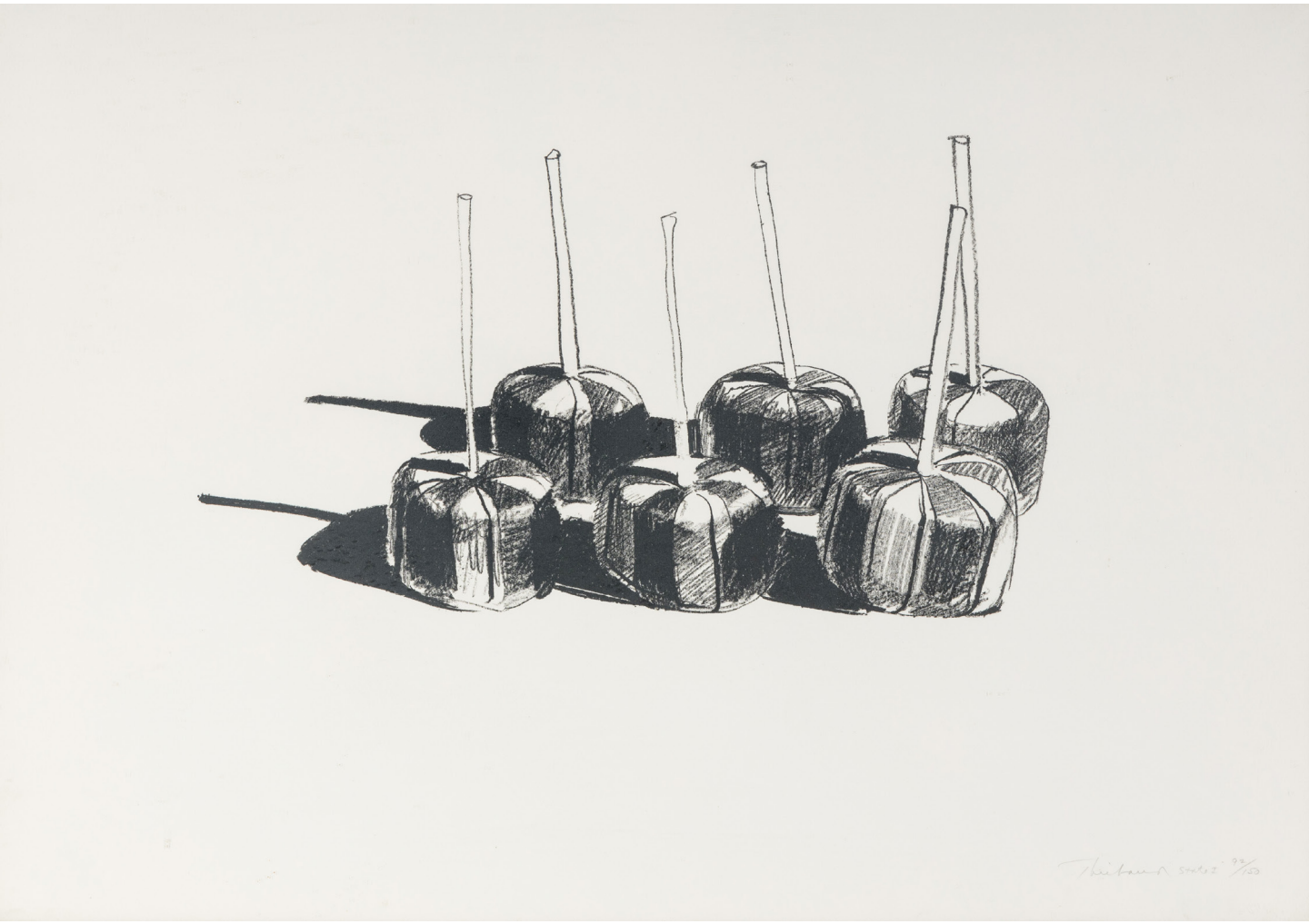
Frank Stella
(American, b. 1936)
Avicenna (from *Aluminium Series*), 1970
3-color lithograph and screenprint
signed, dated, and numbered 59/75 in pencil
9 x 8 1/2 inches.

Published by Gemini G.E.L, Los Angeles

Provenance:
Harcus Krakow Gallery, Boston

Literature:
Gemini G.E.L 220

$1,500 - 2,500

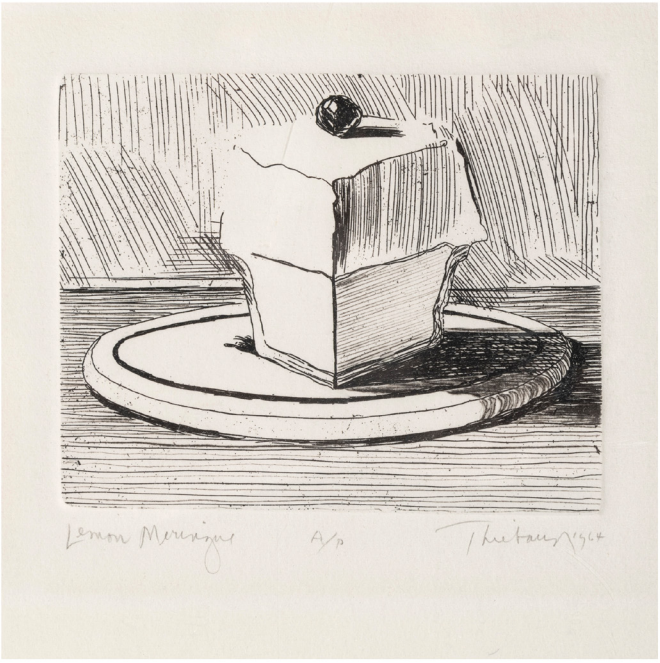


12
Wayne Thiebaud
(American, 1920-2021)
Suckers State I, 1967
1-color lithograph
signed and numbered 92/150 in pencil
8 x 14 inches.

Published by Gemini G.E.L., Los Angeles, 1968

Literature:
Gemini G.E.L. 85

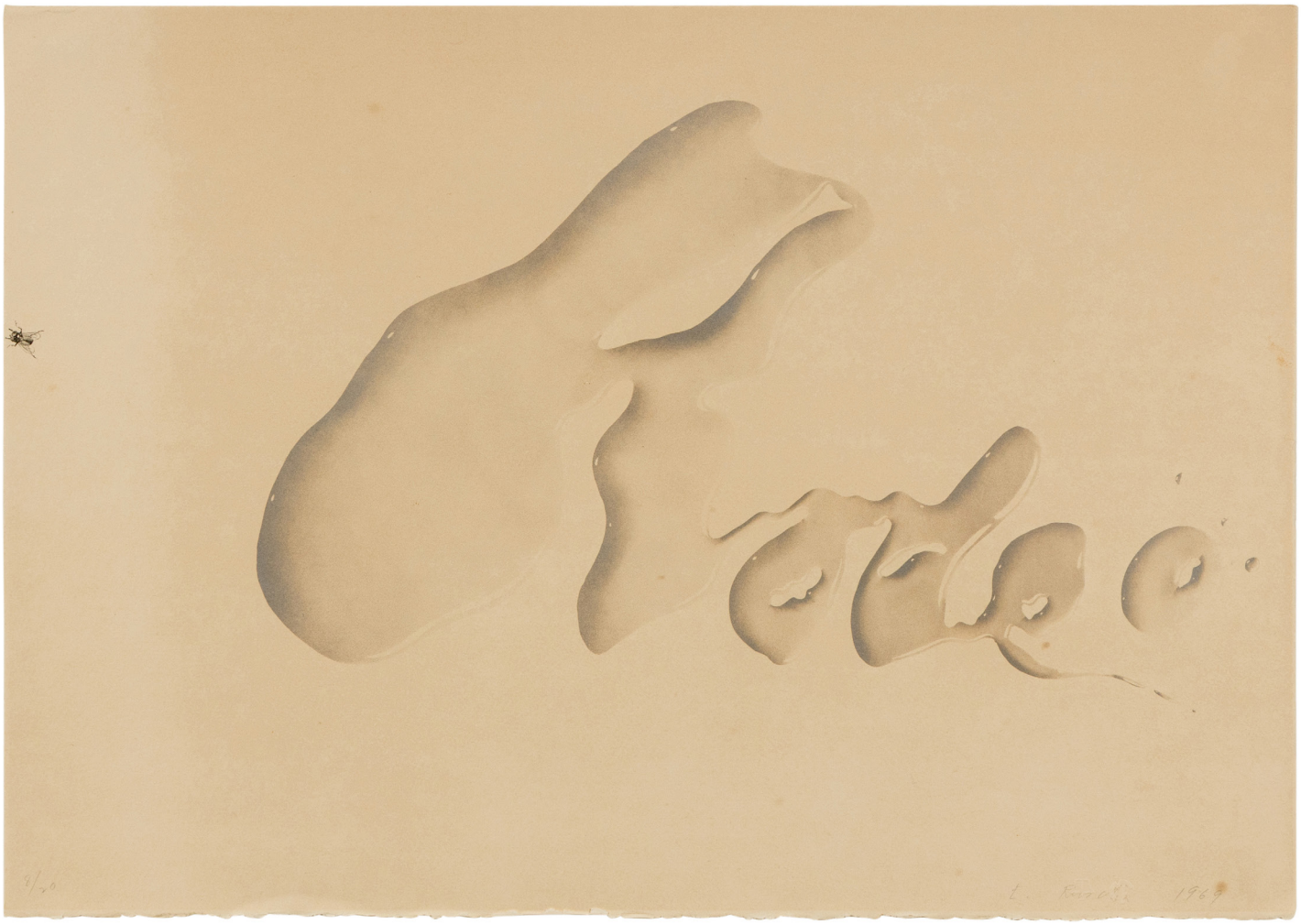
$4,000 - 6,000



13
Wayne Thiebaud
(American, 1920-2021)
Lemon Meringue (from *Delights)*, 1964
etching
signed, titled, dated, and inscribed 'A/P' in pencil
3 7/8 x 4 7/8 inches.

Published by Crown Point Press

$5,000 - 7,000



14

Ed Ruscha
(American, b. 1937)
Rodeo, 1969
2-color lithograph on Arches paper
signed, dated, and numbered 8/20 in pencil
11 1/4 x 23 3/8 inches.

Published and printed by Tamarind Lithography Workshop, Inc., Los Angeles

$7,000 - 9,000

15
Jim Dine
(American, b. 1935)
Midsummer Wall, 1966
color lithograph
signed, titled, dated, and numbered 23/26 in pencil
39 1/2 x 27 1/2 inches.

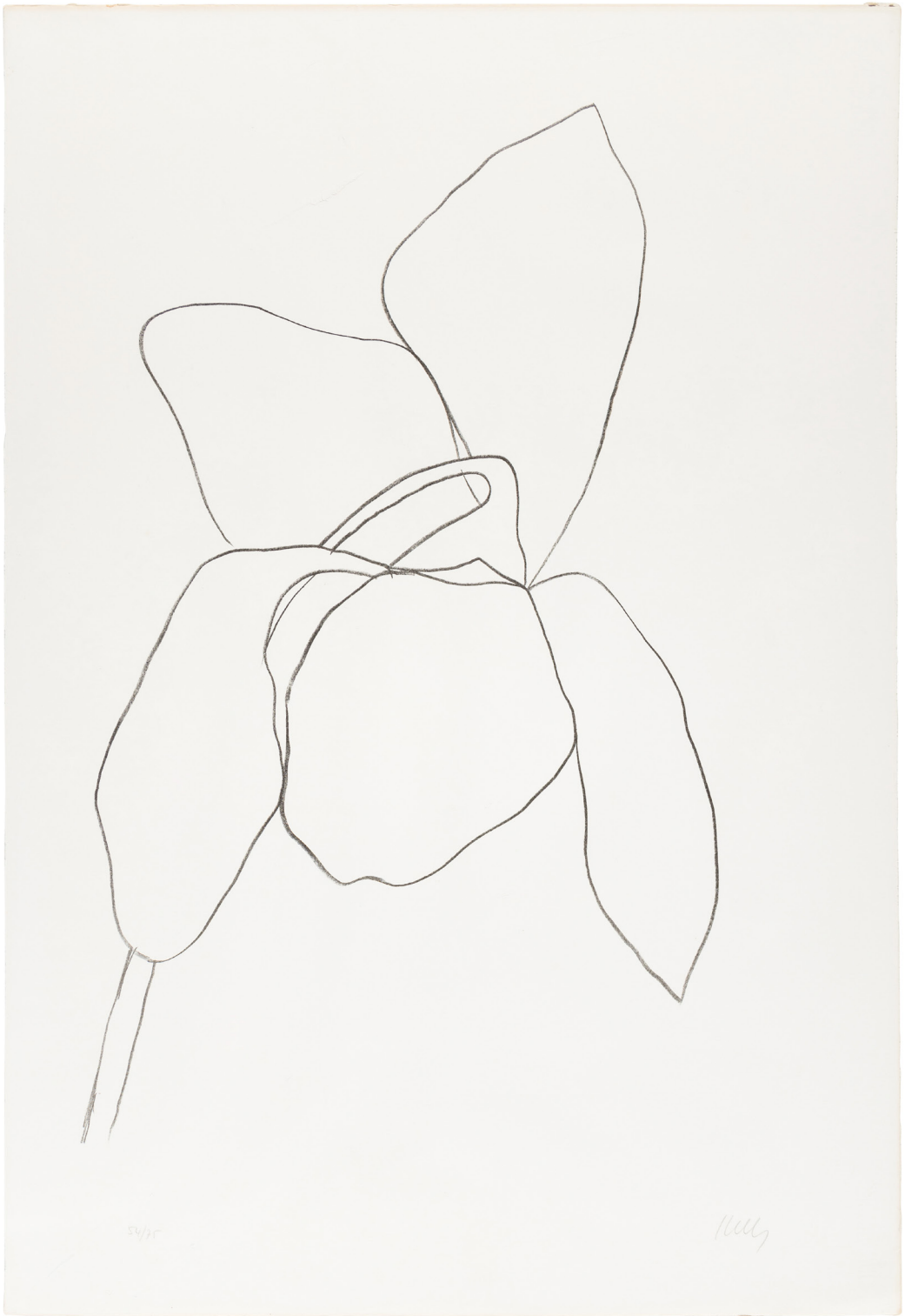
Published by Universal Limited Art Editions, West Islip, New York

$800 - 1,200

16
Jim Dine
(American, b. 1935)
Toothbrushes #4, 1962
lithograph
signed, titled, dated, and numbered 5/16 in pencil
12 3/4 x 12 inches.

Provenance:
Harcus Karkow Gallery, Boston

$1,000 - 2,000



17

Ellsworth Kelly
(American, 1923-2015)
*Cyclamen I (*from *Suite of Plant Lithographs*), 1964-1965
(published 1966)
lithograph
signed, titled, and numbered 54/75 in pencil
29 x 17 inches.

Published and printed by Maeght, Paris

Literature:
Axsom 36

$7,000 - 9,000

18

Ellsworth Kelly
(American, 1923-2015)
Black over Yellow, 1964-1965
color lithograph
signed and numbered 53/75 in pencil
22 3/8 x 15 1/2 inches.

Literature:
Axsom 24

$5,000 - 7,000

19

Roy Lichtenstein
(American, 1923-1997)
Modern Head #2 (from the *Modern Head series*), 1970
2-color embossed lithograph and linecut on handmade Waterleaf paper
signed, dated, and numbered 87/100 in pencil
19 3/4 x 11 5/8 inches.

Literature:
Corlett 92
Gemini G.E.L. 243

$10,000 - 15,000

20
Alex Katz
(American, b. 1927)
Large Head of Ada, 1973
etching with aquatint
signed and numbered 10/44 in pencil
15 1/8 x 39 3/4 inches.

Published by Brooke Alexander, Inc. and Marlborough Graphics
Printed by Hitoshi Nakazato

$1,000 - 2,000

21
Grace Hartigan
(American, 1922-2008)
From Eyes Blue and Cold (from *The Archaics*), 1962-1966
lithograph
signed, titled, dated, and inscribed 'artist's proof' in pencil
15 3/4 x 14 inches.

Published and printed by Universal Limited Art Editions, West Islip, New York

$1,000 - 2,000

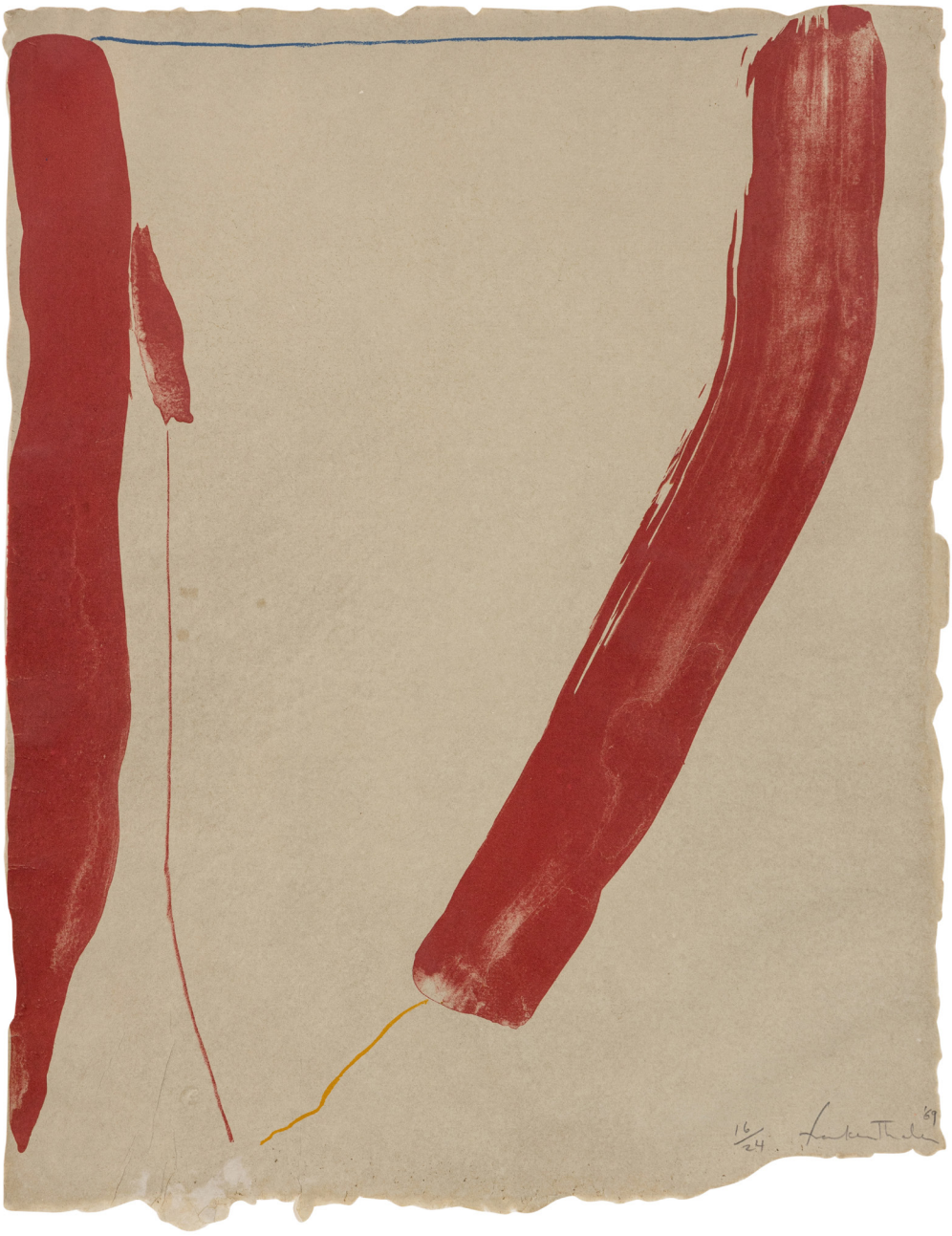
22

Willem de Kooning
(American/Dutch, 1904-1997)
Reflections: To Kermit for Our Trip to Japan, 1970
lithograph on Akawara paper
signed, dated, and numbered 14/28 in pencil
45 3/4 x 32 inches.

Published by Knoedler, New York
Printed by Hollander's Workshop, New York

$8,000 - 12,000

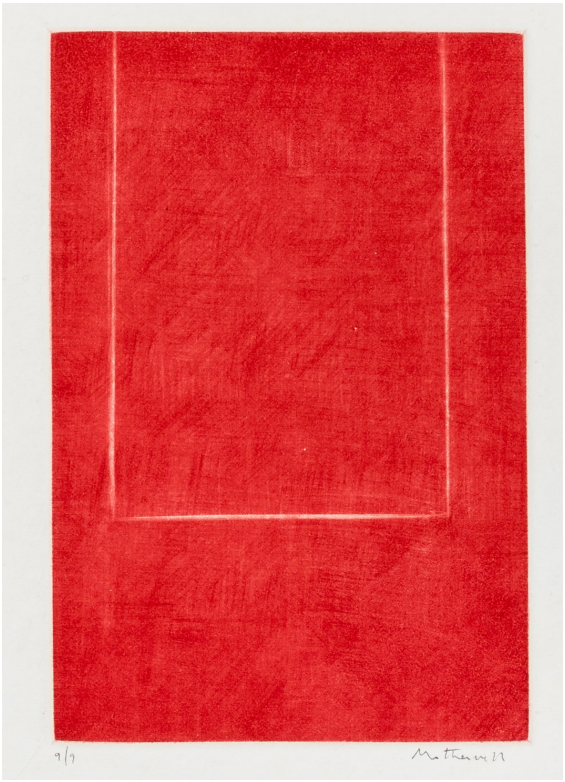
23
Pierre Soulages
(French, 1919-2022)
Lithographie No. 14, 1964
color lithograph
signed and numbered 43/150 in pencil
19 x 19 1/2 inches.
$15,000 - 20,000



24

Helen Frankenthaler
(American, 1928-2011)
A Slice of Stone Itself, 1969
lithograph on handmade paper
signed, dated, and numbered 16/24 in pencil
17 3/4 x 14 inches.

$2,000 - 4,000



25

Robert Motherwell
(American, 1915-1991)
Mezzotint in Crimson, 1969
mezzotint on Chatham British handmade paper
signed and numbered 9/9 in pencil
8 3/4 x 5 3/4 inches.

Published and printed by Universal Limited Art Editions, West Islip, New York

Provenance:
Harcus-Krakow Gallery, Boston

Literature:
Engberg & Banach 63

$2,500 - 3,500

26

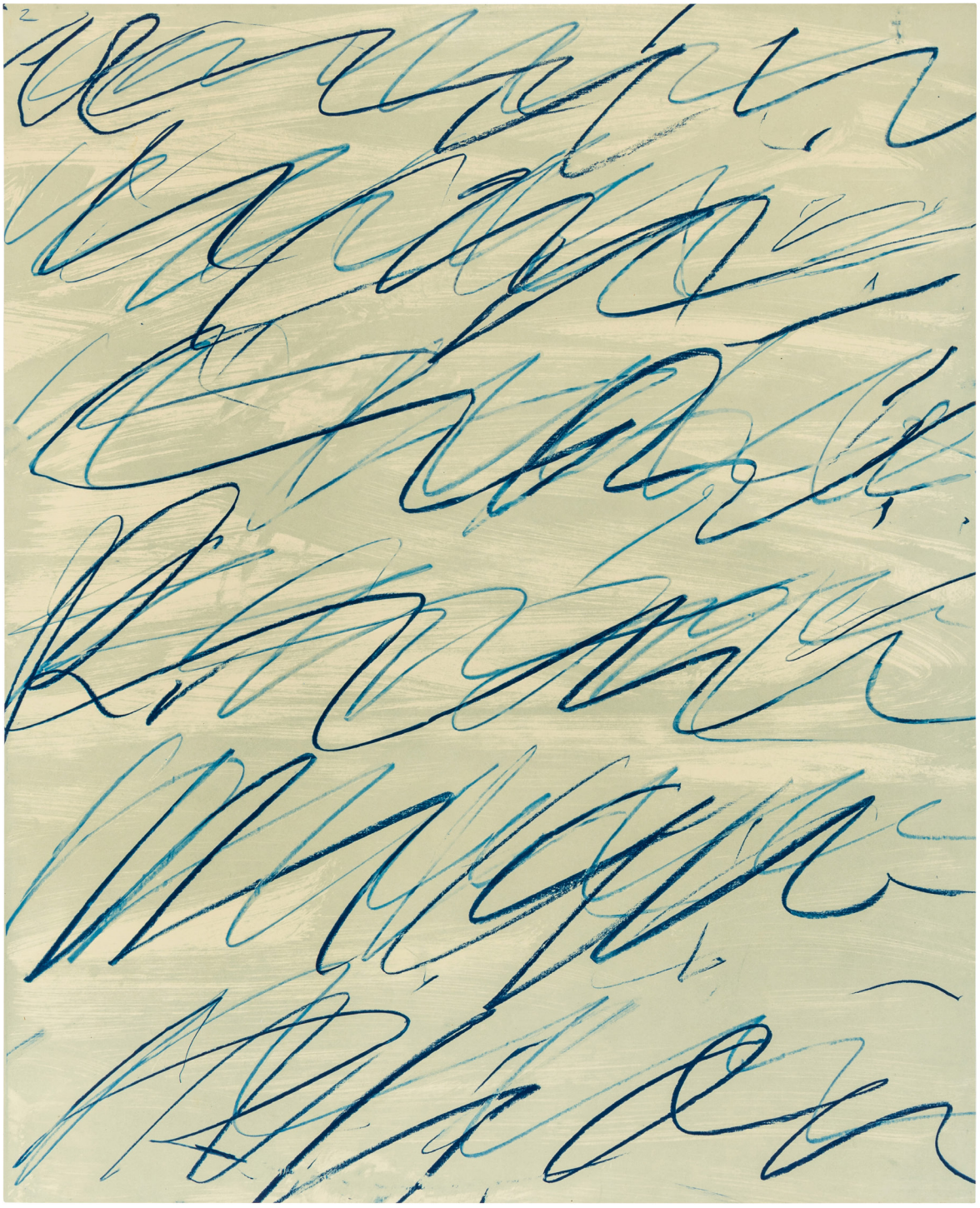
Robert Motherwell
(American, 1915-1991)
Automatism A, 1966
lithograph on Rives BFK paper
signed and numbered 99/100 in pencil
26 x 21 1/4 inches.

Published and printed by Hollander Workshop, New York

Exhibited:
Boston, Harcus Krakow Rosen Sonnabend Gallery, *Robert Motherwell: Selected Prints and Collages,* February 1-26, 1975.

Literature:
Engberg & Banach 19

$2,000 - 4,000



27

Cy Twombly
(American, 1928-2011)
Roman Notes II, 1970
offset lithograph in colors
signed, dated, and numbered 48/100, verso
34 x 27 1/2 inches.

Published by Neuendorf Verlag, Hamburg
Printed by Electra Editrice, Venice

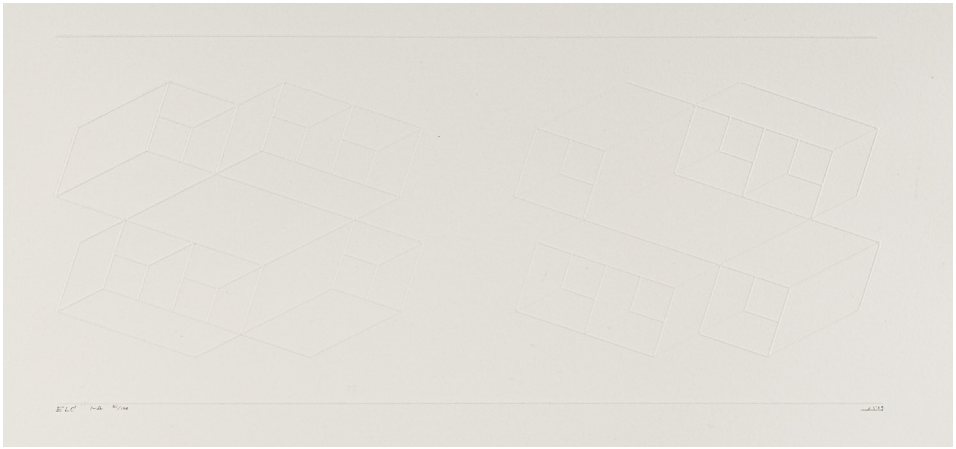
Literature:
Bastian 22

$40,000 - 60,000

28

John Cage and Calvin Sumsion
(American, 1912-1992 | 1942-2014)
Not Wanting to Say Anything About Marcel, Lithograph A, 1969
color lithograph on black paper
signed and numbered 30/125 in white chalk
27 3/4 x 40 1/4 inches.

$1,000 - 2,000



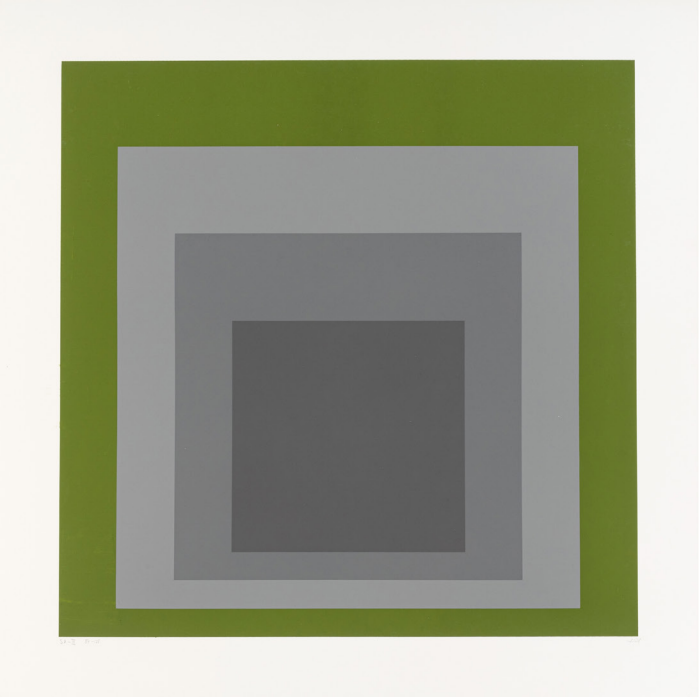
29

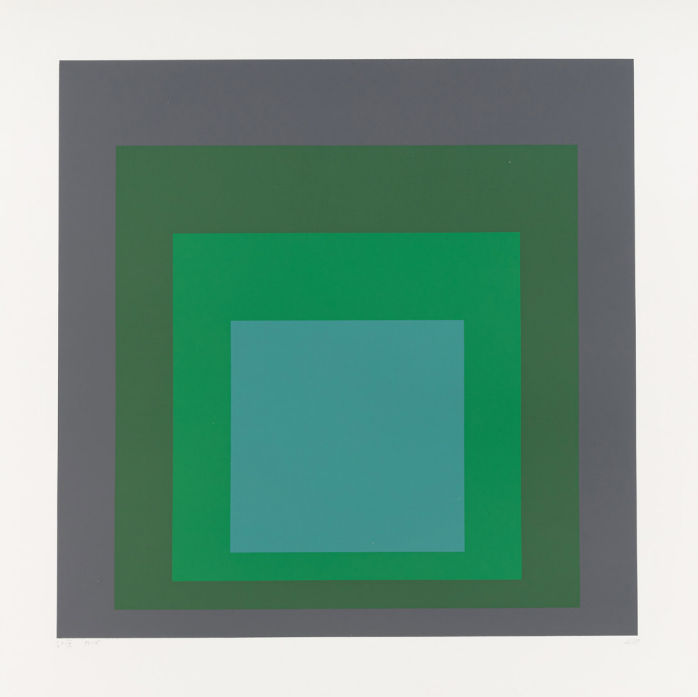
Josef Albers
(American, 1888-1976)
ELC 1-A (from *Embossed Linear Constructions*), 1969
inkless embossing on Arches Watercolor paper
initialed, dated, titled, and numbered 41/100 in pencil
8 x 18 inches.

Published by Gemini G.E.L., Los Angeles

Literature:
Gemini G.E.L. 134

$1,000 - 2,000



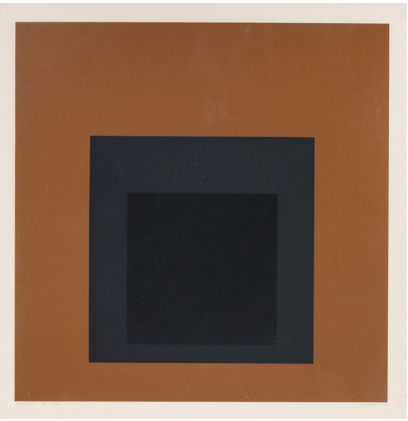


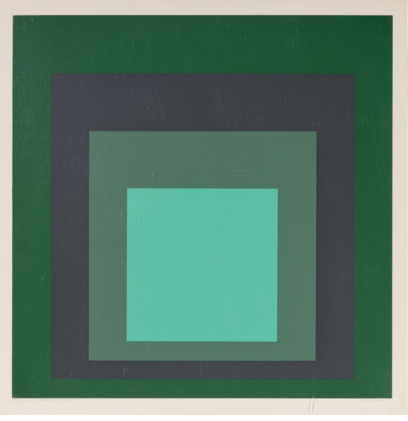
30

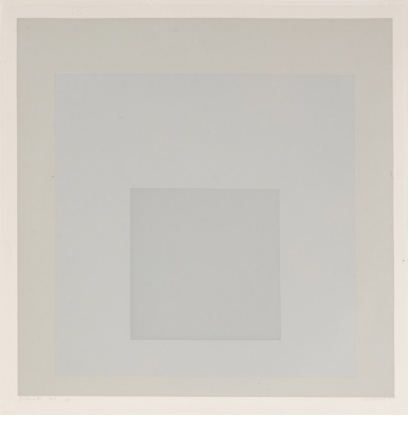
Josef Albers

(American/German, 1888-1976)
SP-III and *SP-IX* (two prints), 1967
screenprints on Schöllers Hammer Board
each signed, titled, dated, and numbered 84/125 in pencil
Each: 19 1/2 x 19 5/8 inches.

$4,000 - 6,000







31

Josef Albers

(American/German, 1888-1976)
A group of four prints from *Die Oberfläche (Attic*; *Silent; Opalescent; Chrysoprase*), 1965
color screenprints
each signed, titled, dated, and numbered out of 120 in pencil
Each: 11 x 11 inches.

$6,000 - 8,000

32
Kenneth Noland
(American, 1924-2010)
Shadow Line, 1968
color screenprint
signed, dated, and numbered 6/150 in pencil, verso
16 7/8 x 47 1/2 inches.

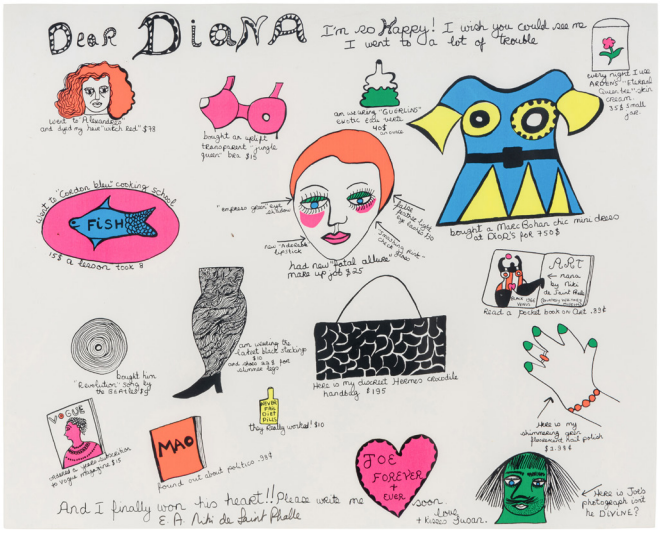
$3,000 - 5,000

33
Lee Bontecou
(American, 1931-2022)
Seventh Stone, 1965-68
lithograph
signed, dated, and numbered 8-31 in pencil
13 3/4 x 10 3/4 inches.

Published by Universal Limited Art Editions, West Islip, New York

Provenance:
Eleanor Rigelhaupt Gallery, Boston

$2,000 - 4,000



34
Niki de Saint Phalle
(French, 1930-2022)
Dear Diana, 1969
color screenprint
signed and inscribed 'E.A' in ink
18 3/4 x 22 1/4 inches.

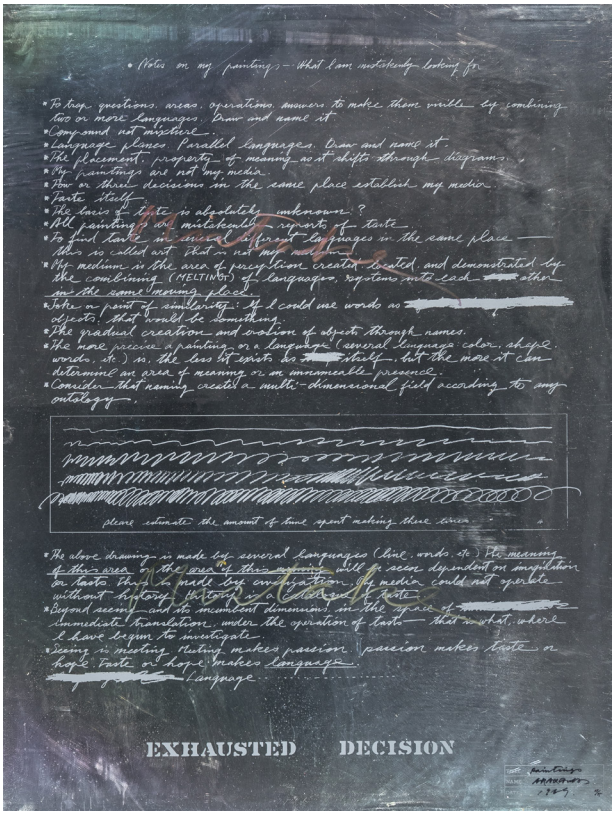
$1,500 - 2,500

35
Rolf Nesch
(German, 1893-1975)
Untitled
metal print
signed and inscribed 'II Etat' in pencil
21 x 18 1/4 inches.

$2,000 - 4,000

36
Pierre Alechinsky
(Belgian, b. 1927)
Trois Désordinateurs (Three Rebels), 1967
color etching
signed and numbered 33/50 in pencil
13 1/4 x 19 1/8 inches.

$800 - 1,200

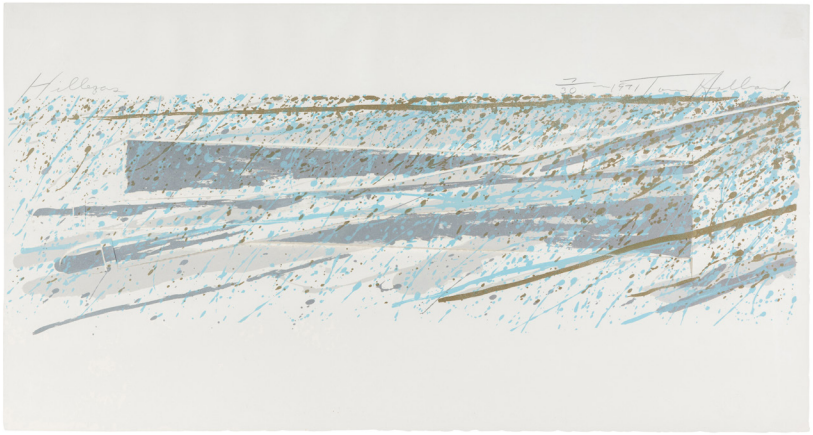


37
Shusaku Arakawa
(Japanese/American, 1936-2010)
Paintings, 1969
screenprint with marker on mylar
signed, titled, dated, and numbered 67/85 in marker
Overall: 46 x 35 inches.

$800 - 1,200

38
Antonio Saura
(Spanish, 1930-1998)
Aurelia (from the *Novisaurias* series), 1969
etching with aquatint
signed and numbered 37/50 in pencil
28 1/2 x 21 1/2 inches.

$700 - 900



39
Tom Holland
(American, b. 1936)
Hillegas, 1971
lithograph with collage
signed, titled, dated, and numbered 7/30 in pencil
8 3/4 x 28 3/4 inches.

Published by Nuristani Press

Provenance:
Hansen Fuller Gallery, San Fransisco, 1973

$300 - 500

40
Hannes Postma
(Dutch, b.1933)
Flowers for Narcissus, 1967
etching
signed, titled, dated, and numbered 137/210 in pencil
19 3/8 x 27 1/4 inches.

$500 - 700

41
Claes Oldenburg
(American, 1929-2005)
Store Window: Bow, Hats, Heart, Shirt, 29¢, 1973
color lithograph
signed, dated, and numbered 75/75 in colored pencil
15 x 18 3/4 inches.

$800 - 1,200

42
Claes Oldenburg
(American 1929-2022)
Untitled (Geometric Mouse) (from *Notes*), 1968
9-color lithograph
signed, dated, and numbered 59/100 in pencil
20 1/2 x 14 1/2 inches.

Literature:
Gemini G.E.L. 111

$800 - 1,200

43
Claes Oldenburg
(American, 1929-2022)
Miniature Soft Drum Set, 1969
mixed media construction with screenprinted canvas, painted rope, wood, and screenprint decorated wooden base
initialed and numbered 79/200 in marker on the bass drum
Variable: 15 x 14 x 19 inches.

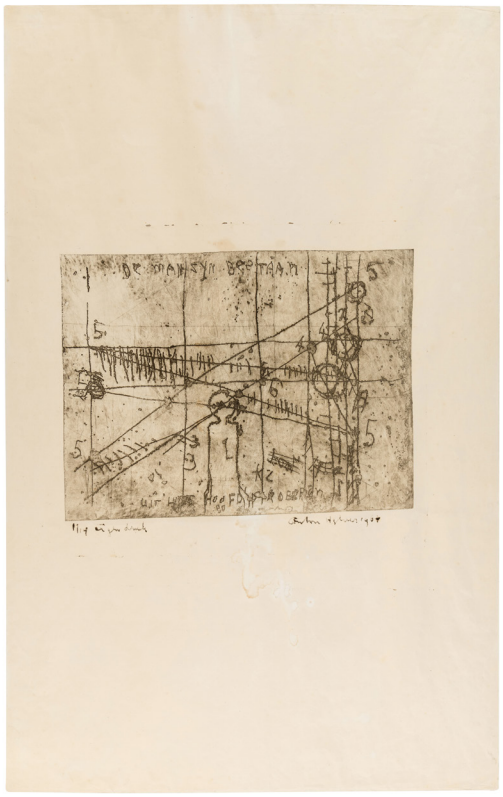
$3,000 - 5,000

44
Claes Oldenburg
(American, 1929-2022)
Fire Plug Souvenir - "Chicago August 1968", 1968
cast plaster with acrylic paint
signed and numbered 27/100 in ink; incised and dated
8 1/4 x 7 1/4 x 6 inches.

$7,000 - 9,000

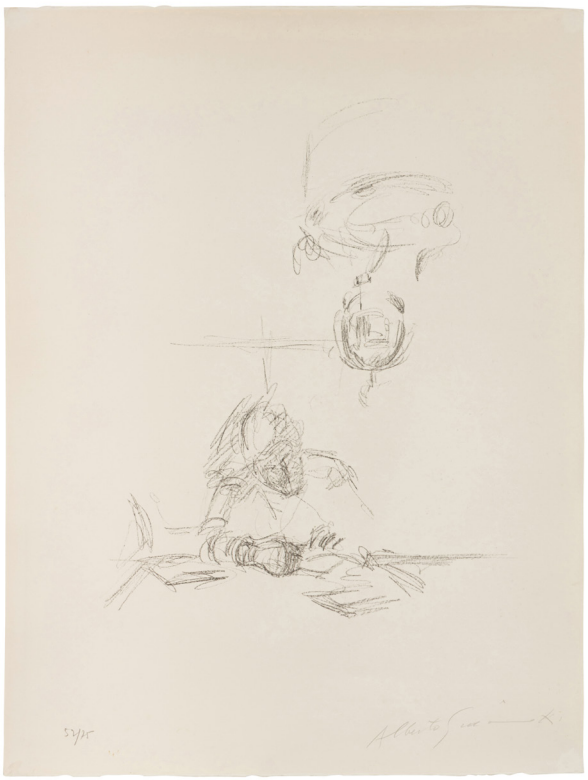
45
Étienne Hajdú
(French/Hungarian, 1907-1996)
Untitled, 1967
embossed etching
signed, dated, and numbered 3/30 in pencil
15 1/4 x 12 1/2 inches.

$800 - 1,200



46
Anton Heyboer
(Dutch, 1924-2005)
De man zijn bestaan als waar, 1967
etching
signed, dated, inscribed ‘eigen druck’, and numbered 1/14 in ink
13 5/8 x 17 7/8 inches.

$1,000 - 2,000



47
Alberto Giacometti
(Swiss, 1901-1966)
La Mère de l’artiste lisant sous la lampe à Stampa III, 1963
lithograph
signed and numbered 52/75 in pencil
17 1/2 x 14 1/4 inches.

Provenance:
The Vincent Price Collection

$800 - 1,200

48

Jean Dubuffet
(French, 1901-1985)
Le Surintendant, 1972
color screenprint
initialed, dated, and numbered 1/120 in pencil
18 x 8 3/4 inches.

$1,000 - 2,000

49

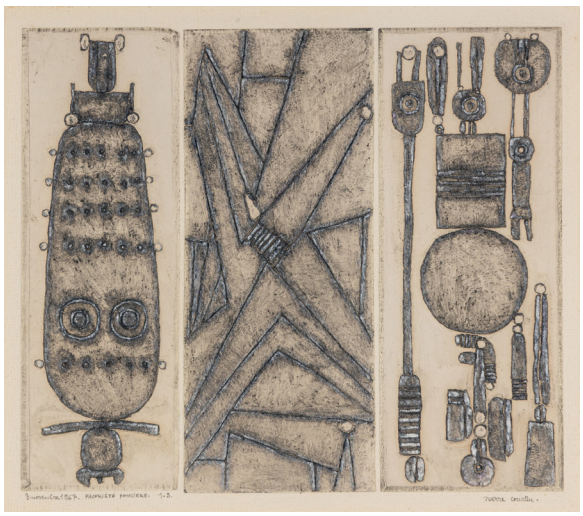
Jean Dubuffet
(French, 1901-1985)
Profil à droite, 1962
color lithograph on Arches
signed, dated, and numbered 7/30 in pencil
20 1/2 x 15 inches.

Provenance:
Harcus Krakow Gallery, Boston

$6,000 - 8,000

50
Enrico Baj
(Italian, 1924-2003)
Untitled
lithograph with collage elements
signed and numbered 36/50 in ink
18 3/4 x 14 inches.

$1,000 - 2,000



51
Pierre Louis Maurice Courtin
(French, 1921-2012)
Propriété Foncière (Real Estate), 1967
color engraving
signed, titled, dated, and numbered 1/5 in pencil
10 x 11 3/4 inches.

$300 - 500

52
Nathan Oliveria
(American, 1928-2010)
Miramar II, 1969
lithograph
signed, titled, dated, and numbered 32/75 in pencil
25 x 19 1/4 inches.

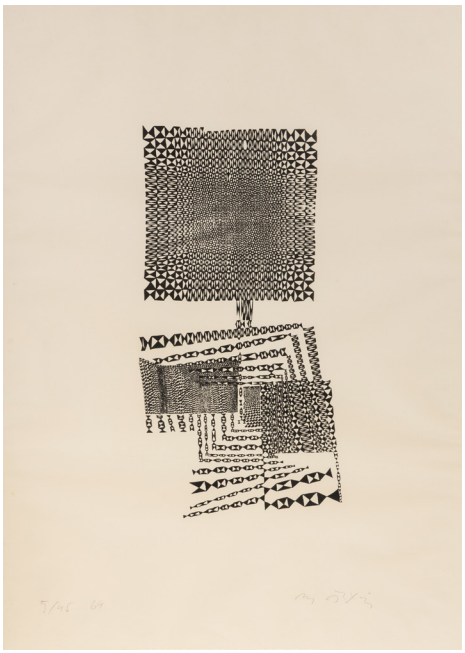
Published by Collectors Press, San Francisco

$400 - 600

53
Henry Moore
(British, 1898-1986)
Eight Reclining Figures on a Rock Background, 1963
color lithograph
signed, dated, and inscribed 'Artist's Proof' in pencil
20 1/2 x 16 1/4 inches.

Literature:
Cramer 43

$800 - 1,200

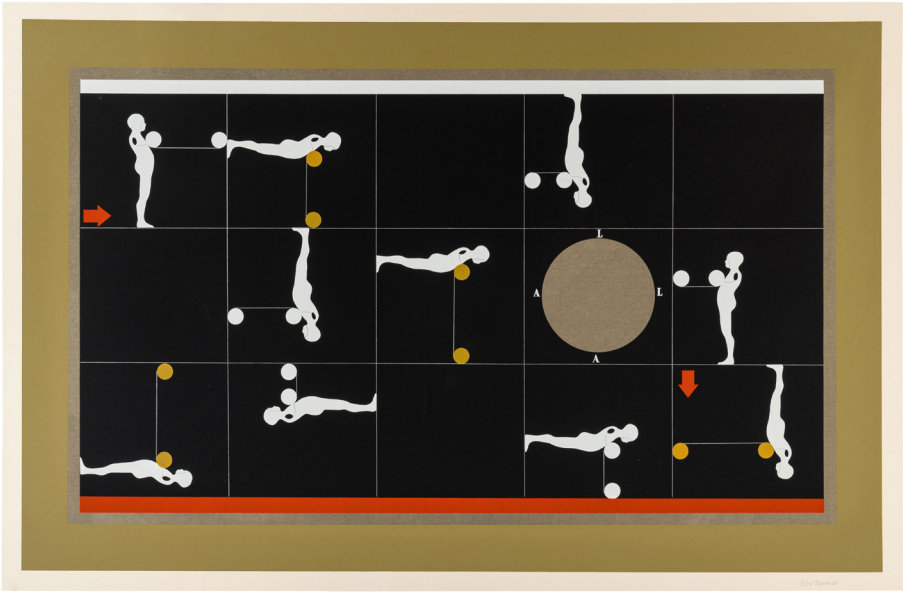


54
Miroslav Šutej
(Croatian, 1936–2005)
Black and White, 1964
screenprint
signed, dated, and numbered 5/45 in pencil
16 3/4 x 9 inches.
$400 - 600

55
Hans Hartung
(French/German, 1904-1989)
Untitled
lithograph
signed and numbered 7/25 in pencil
19 1/4 x 24 inches.
$300 - 500

56
K. R. H. Sonderborg
(German, 1923–2008)
Composition, 1958
etching
signed, dated, and numbered 64/75 in pencil
16 1/2 x 22 inches.
$500 - 700

57
Antoni Tàpies
(Spanish, 1923-2012)
Untitled, 1960
lithograph
signed, dated, and numbered 12/50 in pencil
25 1/4 x 19 1/4 inches.
$1,000 - 2,000



58
Ernest Trova
(American, 1927–2009)
Grid with Multiple Figures, 1966
screenprint
signed, dated, and numbered 2/50 in pencil
24 3/8 x 38 1/4 inches.

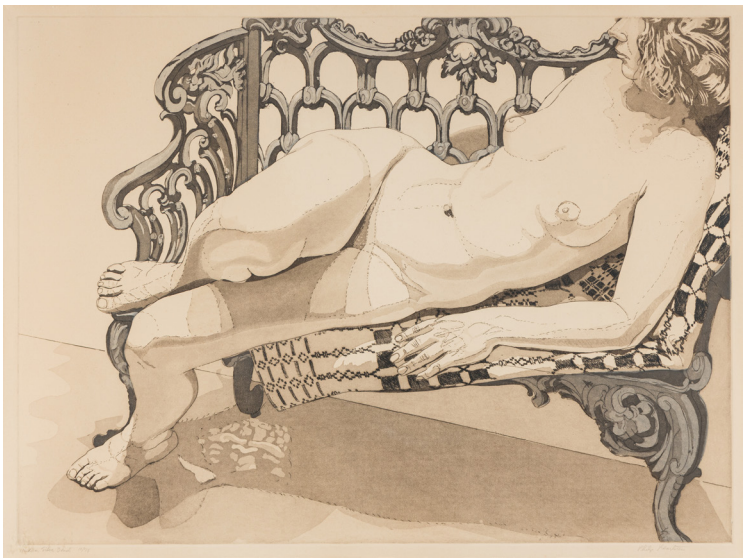
$700 - 900

59
Richard Estes
(American, b. 1932)
Danbury Tile (from *Urban Landscapes*), 1972
color screenprint
signed and numbered 22/75 in pencil
15 x 20 inches.

$1,000 - 2,000

60
George Segal
(American, 1924-2000)
Girl Resting, 1970
cast plaster
signed, dated, and numbered 12/75
14 5/8 x 14 1/2 x 11 inches.

$800 - 1,200



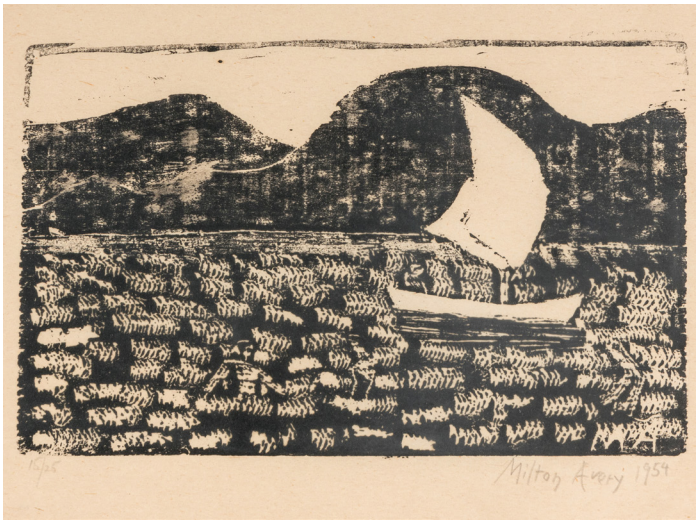
61
Philip Pearlstein
(American, 1924–2022)
Nude on a Silver Bench, 1972
etching
signed, titled, dated, and numbered 10/75 in pencil
22 x 29 1/2 inches.

Provenance:
Harcus Krakow Gallery, Boston

$400 - 600

62
Harry Sternberg
(American, 1904-2001)
Snake
woodblock print
signed, inscribed, and marked from the edition of 20 in pencil
20 1/2 x 8 7/8 inches.

$300 - 500



63
Milton Avery
(American, 1885-1965)
Sailboat, 1954
woodcut
signed, dated, and numbered 15/25 in pencil
7 1/2 x 12 1/4 inches.

Provenance:
Harcus Krakow Gallery, Boston

$2,000 - 4,000

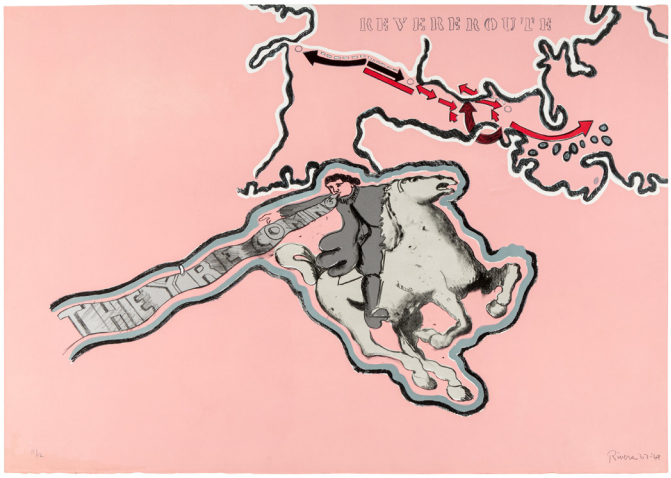
64
Allen Jones
(British, b. 1937)
#2 (from *Concerning Marriage*), 1964
lithograph
signed, dated, and numbered 36/75 in pencil
29 1/4 × 21 3/4 inches.

$500 - 700

65
Marisol Escobar
(French, 1930–2016)
The Kiss, 1965
lithograph
signed, dated, and numbered 18/26 in pencil
12 x 10 inches.

Published by Universal Limited Art Editions, West Islip, New York

$400 - 600



66
Larry Rivers
(American, 1923–2002)
Once More Paul Revere I, 1967/1969
lithograph
signed, dated, and numbered 11/12 in pencil
28 x 40 inches.

Published by Universal Limited Art Editions, West Islip, New York

Provenance:
Eleanor Rigelhaupt Gallery, Boston

$400 - 600

67
Larry Rivers
(American, 1923–2002)
Stravinsky III, 1966-1967
lithograph on Rives BFK paper
signed, dated, inscribed 'III', and numbered 16/36 in pencil
27 7/8 x 40 1/4 inches.

Published by Universal Limited Art Editions, West Islip, New York

$400 - 600

68
Nicholas Krushenick
(American, 1929-1999)
Untitled, 1965
lithograph
29 x 15 3/4 inches.

Published by Tamarind Lithography Workshop, Inc., Albuquerque, New Mexico

$600 - 800

69
Richard Lindner
(American/German, 1901-1978)
1+1+2, 1967
lithograph
unsigned
26 3/4 x 19 1/2 inches.

$400 - 600

70
Alexander Calder
(American, 1898-1976)
Fronton, 1965
color lithograph
signed and numbered 66/90 in pencil
18 1/4 x 25 3/4 inches.

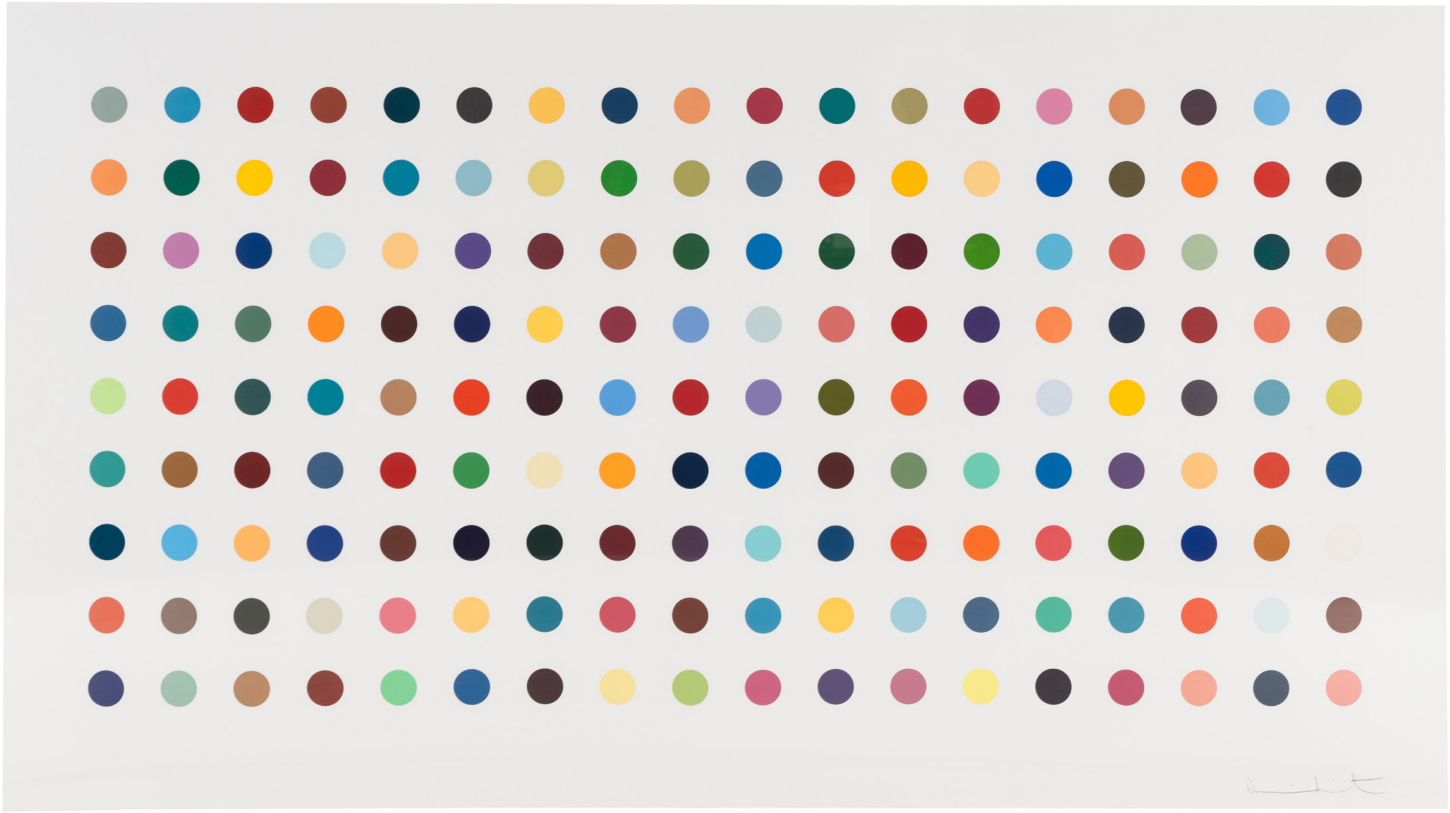
$2,000 - 4,000

71
Jack Bush
(Canadian, 1909-1977)
Nice Pink, 1965
color screenprint
signed, dated, and numbered 74/100 in pencil
25 1/2 x 11 5/8 inches.

$1,000 - 2,000

72
Jack Bush
(Canadian, 1909-1977)
Stripes to the Right, 1965
color screenprint
signed, dated, and numbered 61/100 in pencil
25 1/2 x 20 inches.

$1,000 - 2,000



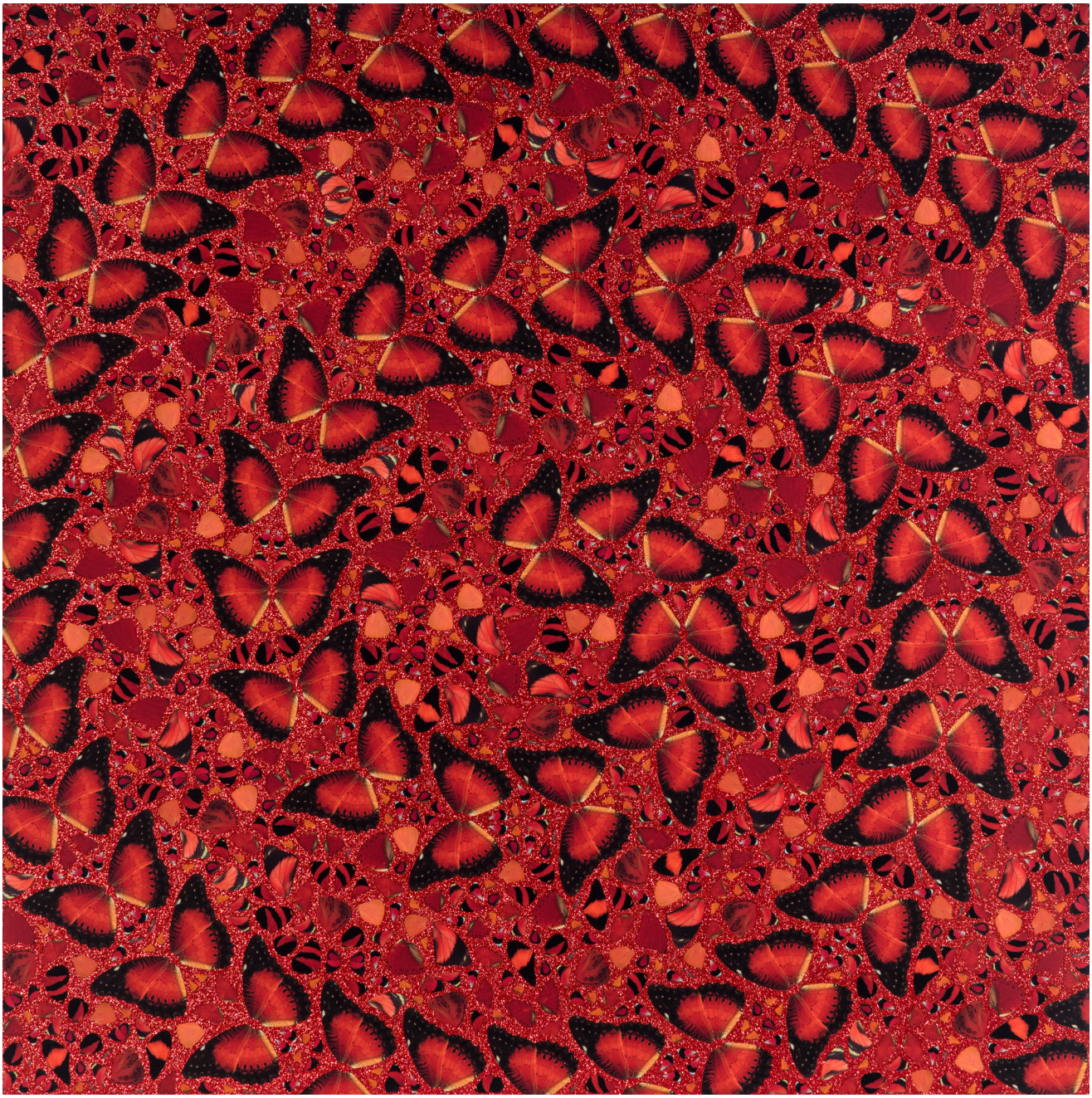
73

Damien Hirst
(British, b. 1965)
Tetrahydrocannabinol, 2004
color etching
signed and inscribed 'A.P.' in pencil
33 3/4 x 69 3/4 inches.
Property from the Collection of Glen de Vries

Published by Paragon Press, London

Provenance:
DTR Modern Galleries, New York
Acquired from the above by the present owner

$20,000 - 30,000



74

Damien Hirst
(British, b. 1965)
Taytu Betul (from *The Empresses*), 2022
laminated giclee print on aluminum composite screen with glitter
signed in pencil; numbered 1532/2814, verso
32 1/2 x 32 1/2 inches.

Published by HENI Editions, London

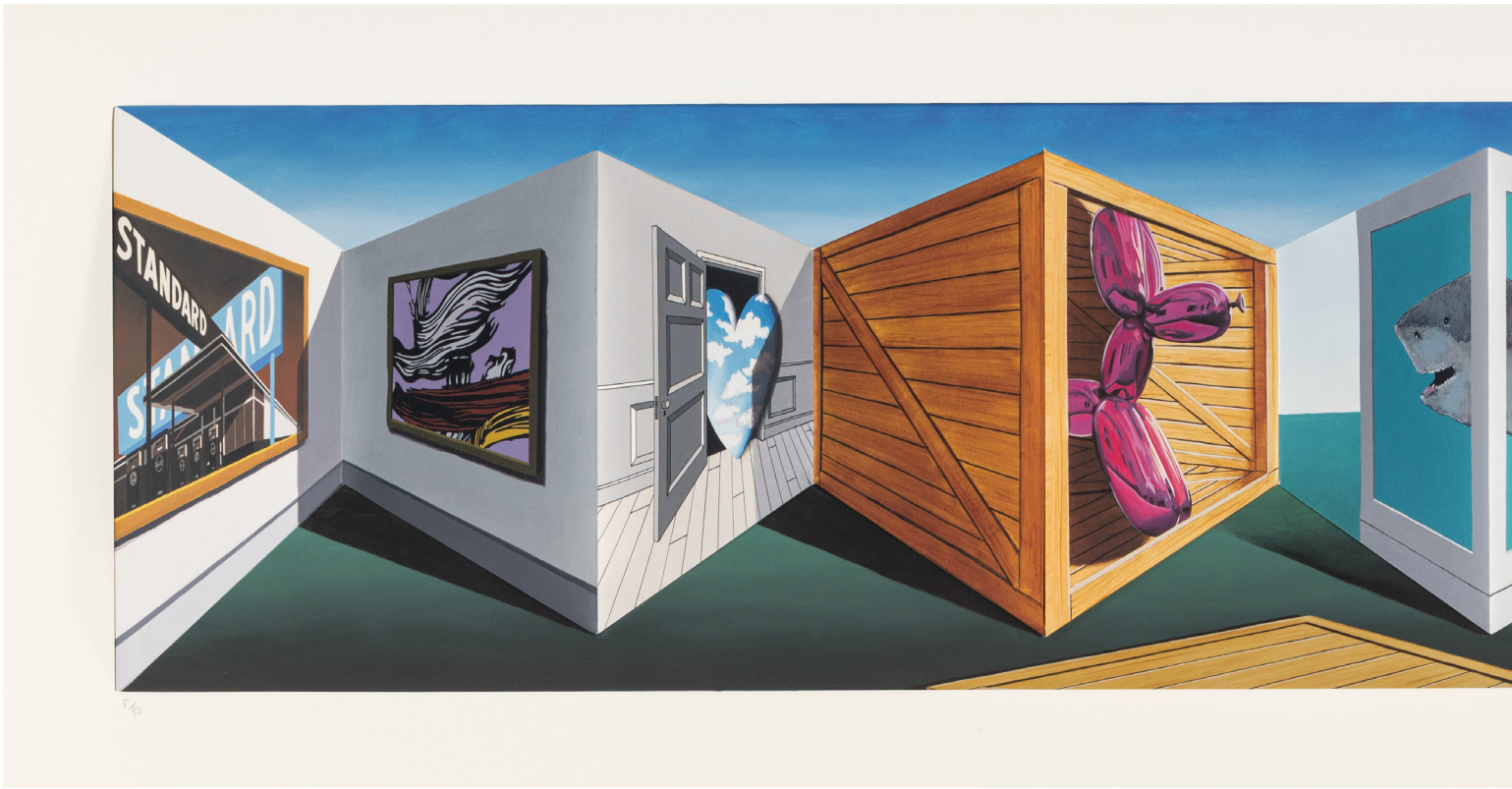
$3,500 - 4,500

75

Damien Hirst
(British, b. 1965)
Wu Zetian (from *The Empresses*), 2022
laminated giclee print on aluminum composite screen with glitter
signed in pencil; numbered 1542/2853, verso
39 1/2 x 39 1/2 inches.

Published by HENI Editions, London

$3,500 - 4,500



77

Anish Kapoor
(British/Indian, b. 1954)
Shadow IV (Dark Blue), 2011
10-color etching on 350 gsm Hahnemühle paper
signed and numbered 11/39 in pencil, verso
28 1/2 x 38 inches.
Property of Pamela and Brian McIver, Palm Beach, Florida

Published by Paragon Press, London

Note to the buyer: This work is currently being stored at the Hindman West Palm Beach office. The shipment of the work from West Palm Beach will be at the buyer's expense.

$3,000 - 5,000

76

Patrick Hughes
(British, b. 1939)
Poppy, 2010
3-dimensional archival inkjet multiple with hand-coloring in Plexiglas case
signed and numbered 5/50 in pencil
Overall: 8 x 43 3/4 x 17 1/2 inches.
Property from the Phyllis Seltzer Trust, Cleveland, Ohio

$3,000 - 5,000

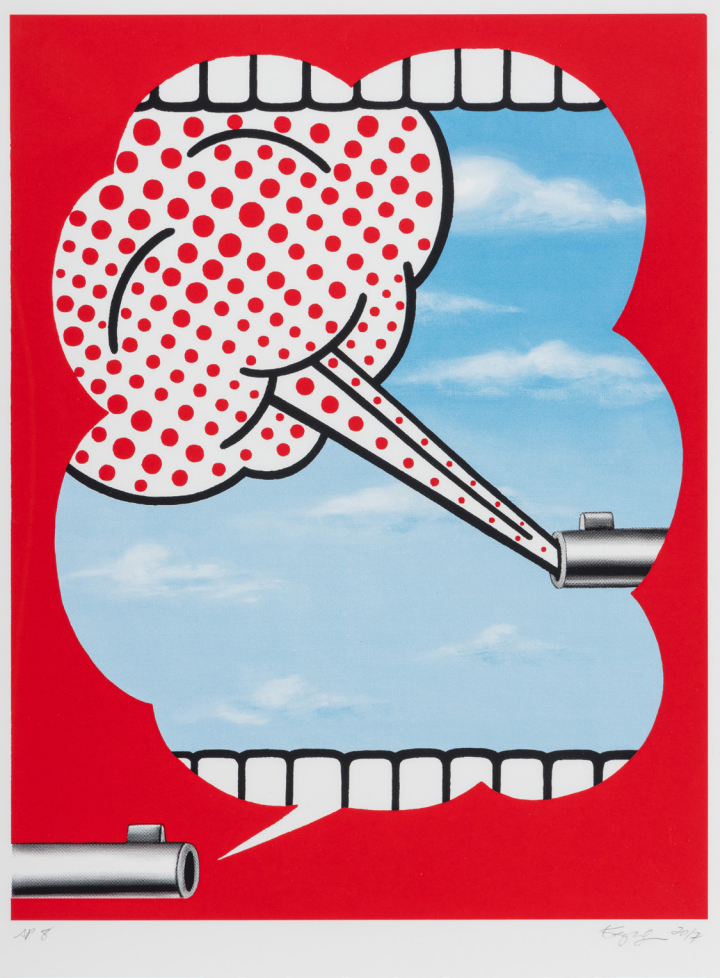
78

Anish Kapoor
(British/Indian, b. 1954)
Shadow IV (Yellow), 2011
10-color etching on 350 gsm Hahnemühle paper
signed and numbered 11/39 in pencil, verso
28 1/2 x 38 inches.
Property of Pamela and Brian McIver, Palm Beach, Florida

Published by Paragon Press, London

Note to the buyer: This work is currently being stored at the Hindman West Palm Beach office. The shipment of the work from West Palm Beach will be at the buyer's expense.

$3,000 - 5,000



79
Emily Mae Smith
(American, b. 1979)
Chekhov's Gun, 2017
color screenprint
signed, dated, and inscribed 'AP 8' in pencil
22 x 17 inches.

$1,500 - 2,500

80
Karl Wirsum
(American, 1939-2021)
Remind Me To Call Off the Dogs, 1974
screenprint
signed, titled, and numbered 3/50 in pencil
25 1/8 × 21 inches.

$1,500 - 2,500

81
Tom Wesselmann
(American, 1931-2004)
Lulu (from *Metropolitan Opera Fine Art II),* 1984
color lithograph
signed, dated, and numbered 54/250 in pencil
16 5/8 x 25 inches.

$4,000 - 6,000

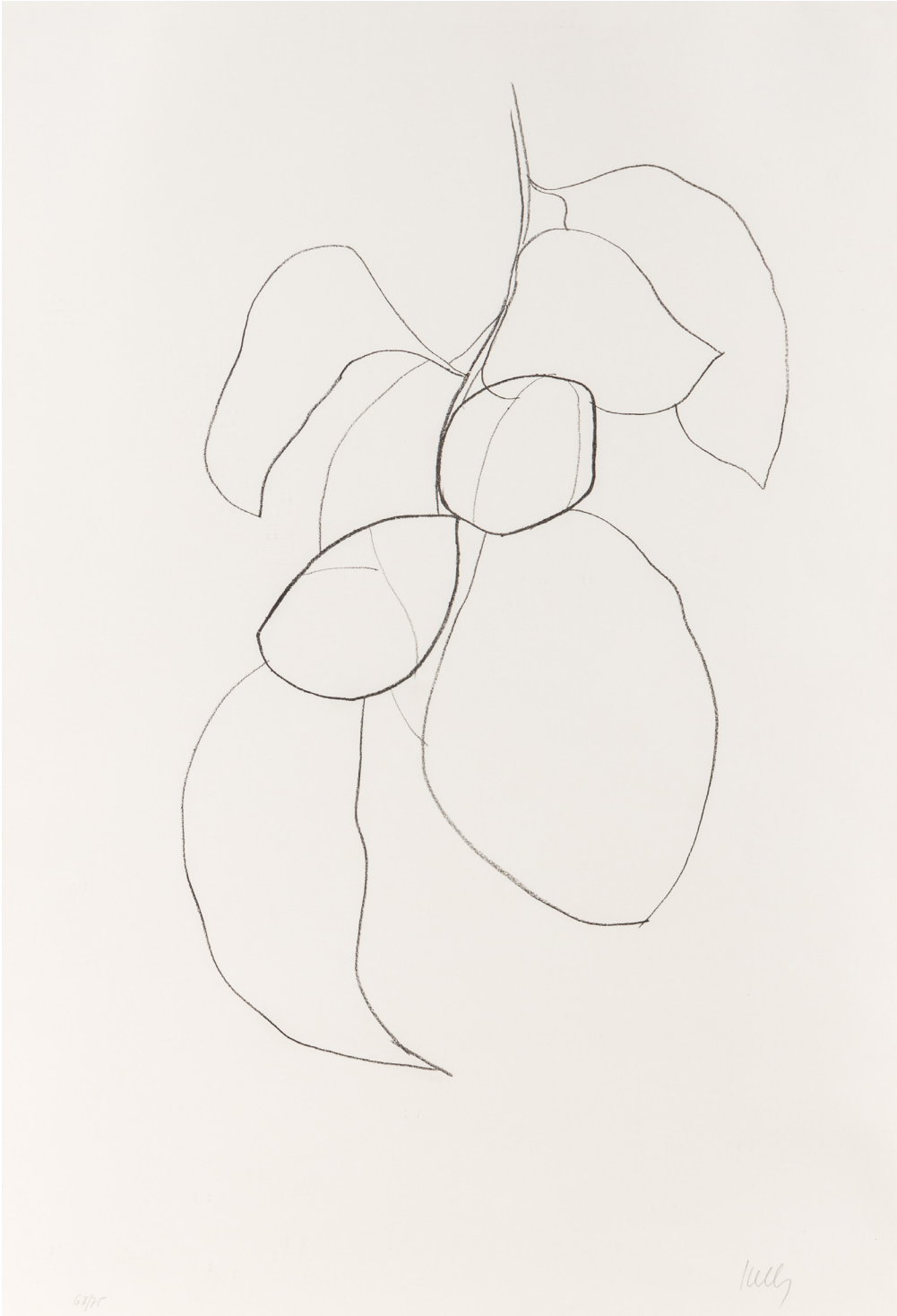
82
Ellsworth Kelly
(American, 1923-2015)
Black Curve, 2000
lithograph on Rives BFK paper
signed and numbered 'S.P.' 5/7 in pencil
25 1/4 x 22 3/4 inches.
Property from the Collection of Glen de Vries

Published and printed by Gemini G.E.L., Los Angeles

Provenance:
Matthew Marks Gallery, New York

Literature:
Gemini G.E.L 1809

$6,000 - 8,000



83

Ellsworth Kelly
(American, 1923-2015)
Camellia III (from *Suite of Plant Lithographs*), 1964-1965
lithograph
signed and numbered 68/75 in pencil
25 3/4 x 15 1/2 inches.
Property from a St. Louis Gentleman

Published and printed by Maeght, Paris

Provenance:
Eliot Smith Contemporary Art, St. Louis, Missouri 1993

Literature:
Axsom 43

$8,000 - 12,000

84

Andy Warhol
(American, 1928-1987)
Birmingham Race Riot (from *X + X (Ten Works by Ten Painters)*), 1964
screenprint
unsigned as issued; from the edition of 500
20 x 24 inches.

Published by Wadsworth Atheneum, Hartford, CT

Literature:
Feldman & Schellmann II.3

$4,000 - 6,000

85

Andy Warhol
(American, 1927-1987)
Mick Jagger, 1975
color screenprint on Arches Aquarelle (Rough) paper
signed by the artist and Mick Jagger and numbered AP 23/50 in pencil
38 1/2 x 28 1/4 inches.

Provenance:
Irving Galleries, Milwaukee

Literature:
Feldman & Schellmann II.141

$80,000 - 120,000

‘It’s not what you are that counts, it’s what they think you are.’

Andy Warhol

By 1975, Andy Warhol had already reached new heights of celebrity. Not only was he a celebrity himself, he was constantly surrounded by them. This specific moment in time, when Warhol produced his now famous portraits of Mick Jagger, was captured seven years after Warhol was shot by Valerie Solanis (1968), four years after Warhol designed the album cover for the Rolling Stones’ album *Sticky Fingers* (1971), and two years before the opening of Studio 54 (1977). It seems to be a moment frozen in time, yet timeless in the artist’s ability to capture Jagger so adeptly.

This series, marked by its vibrant colors, repetition, and distinct portrayal of Jagger, not only celebrated the cult of celebrity but also added a new layer of complexity to the intersection of art, fame, and identity. This portrait serves as a testament to the artist’s ability to capture the essence of an era, a celebrity, and a cultural movement in a single artistic thought. Through his meticulous technique of utilizing his own photographs overlaid with his signature color blocks, Warhol is able to elevate Mick Jagger from a mere rock star to a cultural icon, allowing viewers to immerse themselves in the whirlwind of fame and artistic innovation.

86

Jasper Johns
(American, b. 1930)
Recent Still Life, 1965
lithograph
signed, dated, and inscribed 'printer's proof' in pencil
34 x 19 inches.

$2,000 - 4,000

87

Jasper Johns
(American, b. 1930)
Summer (Blue), 1985-1991
lithograph
signed, dated, and numbered 192/225 in pencil
Property from a St. Louis Gentleman
9 5/8 x 6 1/4 inches.

Published by the Artist and Brooke Alexander Editions, New York
Printed by Universal Limited Art Editions, West Islip, New York

$3,000 - 5,000

88

Jasper Johns
(American, b. 1930)
Figure 2 (from the *Black Numeral Series*), 1968
2-color lithograph
signed, dated, and numbered 26/70 in pencil
27 1/2 x 21 inches.

Published by Gemini G.E.L, Los Angeles

Literature:
Gemini G.E.L. 89

$8,000 - 12,000

89

Alex Katz
(American, b. 1927)
Late July I (from *Ten Lithographs by Ten Artists*), 1971
lithograph
signed and numbered 71/120 in pencil
22 1/8 x 28 1/2 inches.
Property from the Phyllis Seltzer Trust, Cleveland, Ohio

Published by Shorewood-Bank Street Atelier for the
Skowhegan School of Painting and Sculpture
Printed by Bank Street Atelier, New York

Provenance:
Associated American Artists, New York

$3,000 - 5,000

90
Sam Francis
(American, 1923-1994)
Senza Titolo I, 1987
aquatint
signed and numbered 42/58 in pencil
34 1/2 x 39 inches.
Property from the Collection
of Dr. Bilkey, Chicago

$3,000 - 5,000

91
Howard Hodgkin
(British, 1932-2017)
Welcome (Winter Sports), 1984
color lithograph
initialed, dated, and numbered 145/150 in pencil
33 1/2 x 24 3/8 inches.

$1,000 - 1,500

92
Robert Rauschenberg
(American, 1925-2008)
Storyline I (from *Reels (B+C)*), 1968
4-color lithograph
signed, dated, and numbered 33/62 in pencil
20 3/4 x 16 1/2 inches.

Published by Gemini G.E.L., Los Angeles

Literature:
Gemini G.E.L. 98

$1,000 - 2,000

93
Robert Rauschenberg
(American, 1925-2008)
Storyline III (from *Reels (B+C)*), 1968
4-color lithograph
signed, dated, and numbered 50/72 in pencil
20 1/4 x 16 1/4 inches.

Published by Gemini G.E.L., Los Angeles

Provenance:
The J.L. Hudson Gallery, Detroit

Literature:
Gemini G.E.L. 100

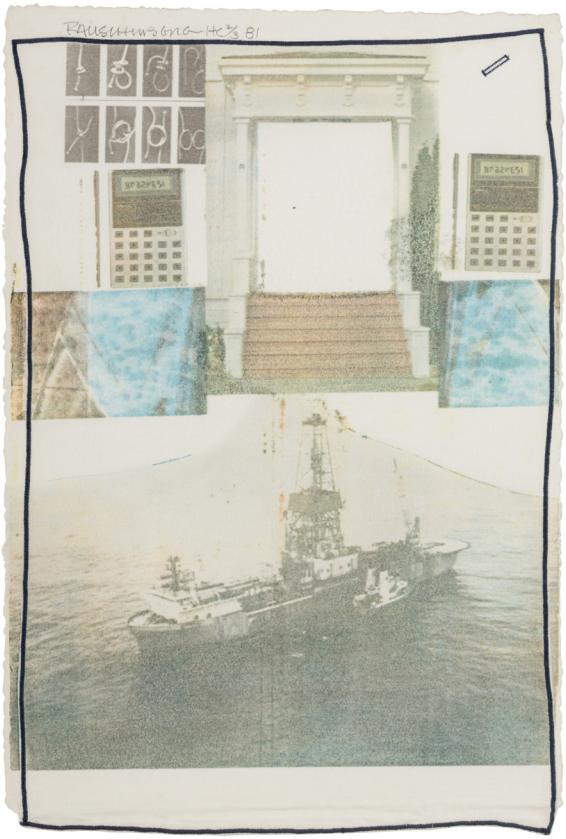
$1,000 - 2,000

94

Robert Rauschenberg
(American, 1925-2008)
Glacial Decoy Series IV, 1980
lithograph
signed, dated, and numbered 11/25 in pencil
51 x 40 1/4 inches.
Property from the Collection of Dr. Bilkey, Chicago

Published by Universal Limited Art Editions, West Islip, New York

$2,000 - 4,000



95

Robert Rauschenberg
(American, 1925-2008)
Arcanum VII (from *Arcanum*), 1981
screenprint with collage
signed, dated, and numbered HC 2/3 in pencil
23 1/2 x 15 1/2 inches.
Property from the Phyllis Seltzer Trust, Cleveland, Ohio

Published and printed by Styria Studios, New York

$1,000 - 2,000

96
Ed Ruscha
(American, b. 1937)
Bolt IV (from *Bolt*), 1998
2-color lithograph
signed, dated, and numbered 32/35 in pencil
14 1/4 x 7 1/4 inches.
Property from the Collection of Stephen Burch

Published by Gemini G.E.L, Los Angeles

Literature:
Gemini G.E.L. 1758

$1,500 - 2,500

97
Ed Ruscha
(American, b. 1937)
Any Town in the U.S.A., 1981
color screenprint
signed, dated, and numbered 80/150 in pencil
8 x 11 7/8 inches.
Property from the Collection of Stephen Burch

$3,000 - 5,000

98

Robert Cottingham

(American, b. 1935)

Star (from the *Cottingham Suite*), 1977

etching

signed, titled, and dated in pencil; from the edition of 50

10 x 10 1/4 inches.

Property from the Phyllis Seltzer Trust, Cleveland, Ohio

Published by Landfall Press, Inc., Chicago

$600 - 800

99

Robert Cottingham

(American, b. 1935)

Fox, 1973

lithograph

signed and inscribed 'LP IMP' in pencil

21 x 21 inches.

Property from the Phyllis Seltzer Trust, Cleveland, Ohio

Published by Landfall Press, Inc., Chicago

$800 - 1,200

100

David Hockney
(British, b. 1937)
Bill Burroughs (from *A Series of Hand Drawn Lithographs from 1979-80*), 1995
lithograph
signed and numbered 11/12 in pencil
23 x 33 1/2 inches.
Property from a St. Louis Gentleman

Published by Gemini G.E.L., Los Angeles

Literature:
Gemini G.E.L. 1651

$5,000 - 7,000

101

David Hockney

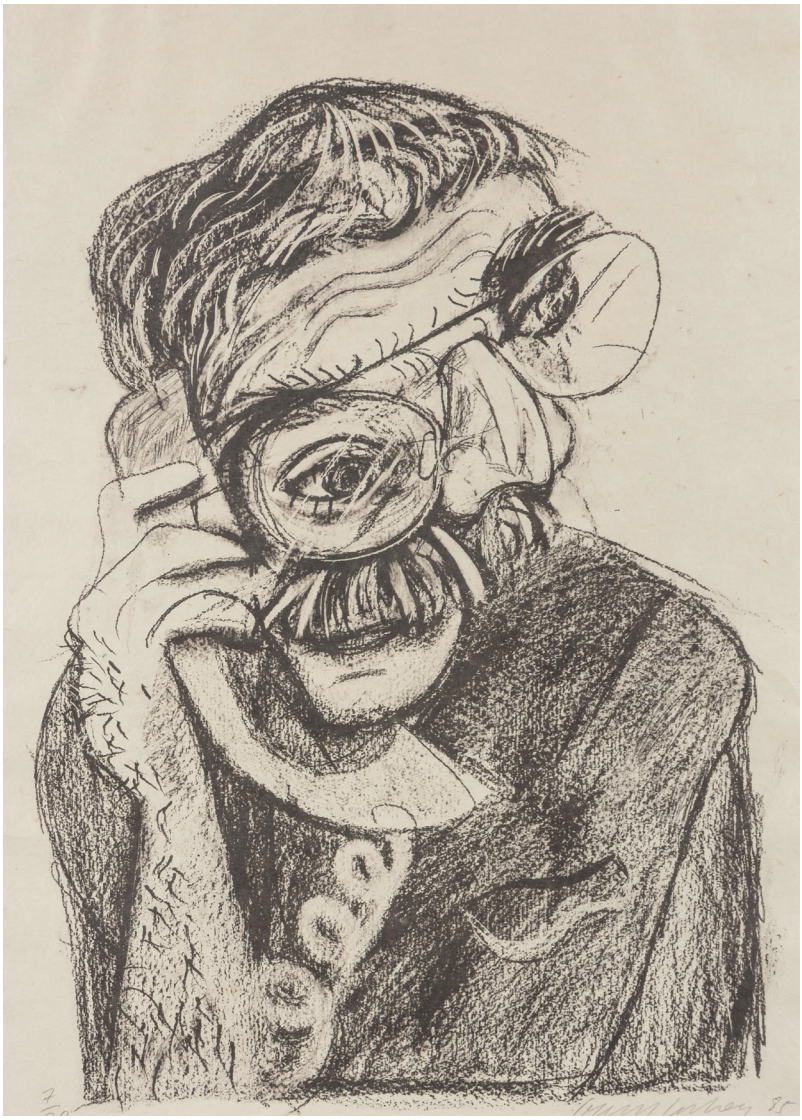
(English, b. 1937)
Celia in an Armchair, 1980
2-color lithograph
signed, dated, and numbered 74/74 in pencil
37 1/4 x 42 inches.

Published by Gemini G.E.L., Los Angeles

Provenance:
Berkley Square Gallery, London
Purchased from the above in 1995

Literature:
Gemini G.E.L. 918

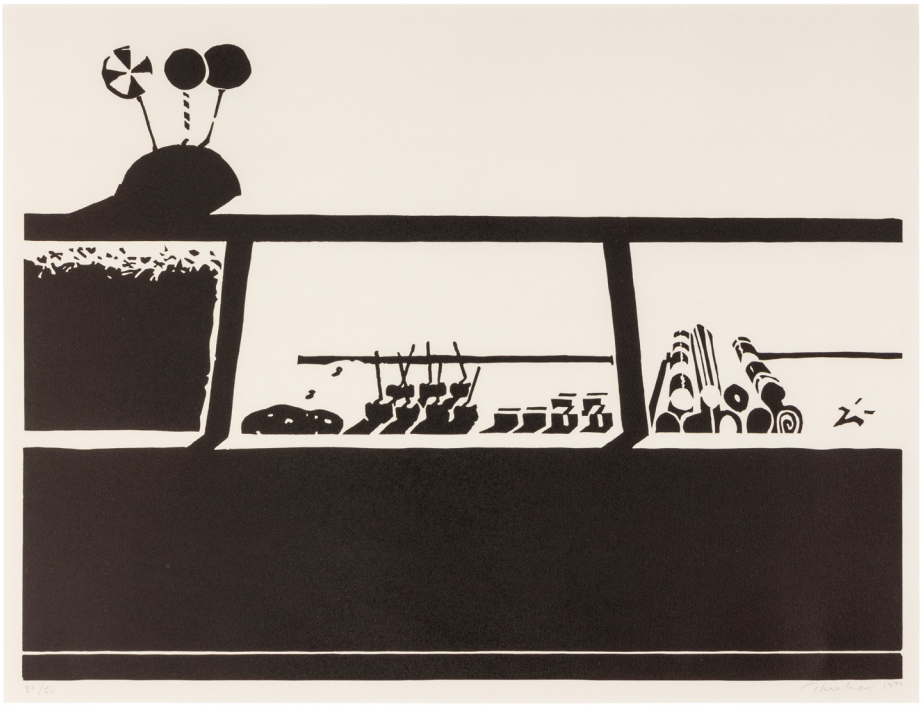
$15,000 - 25,000



102
David Hockney
(British, b. 1937)
An Image of Ken (from *Moving Focus*), 1985
lithograph
signed and numbered 7/20 in pencil
27 1/2 x 20 1/4 inches.
Property from the Phyllis Seltzer Trust, Cleveland, Ohio

Published by published by Tyler Graphics, Ltd., Bedford, New York

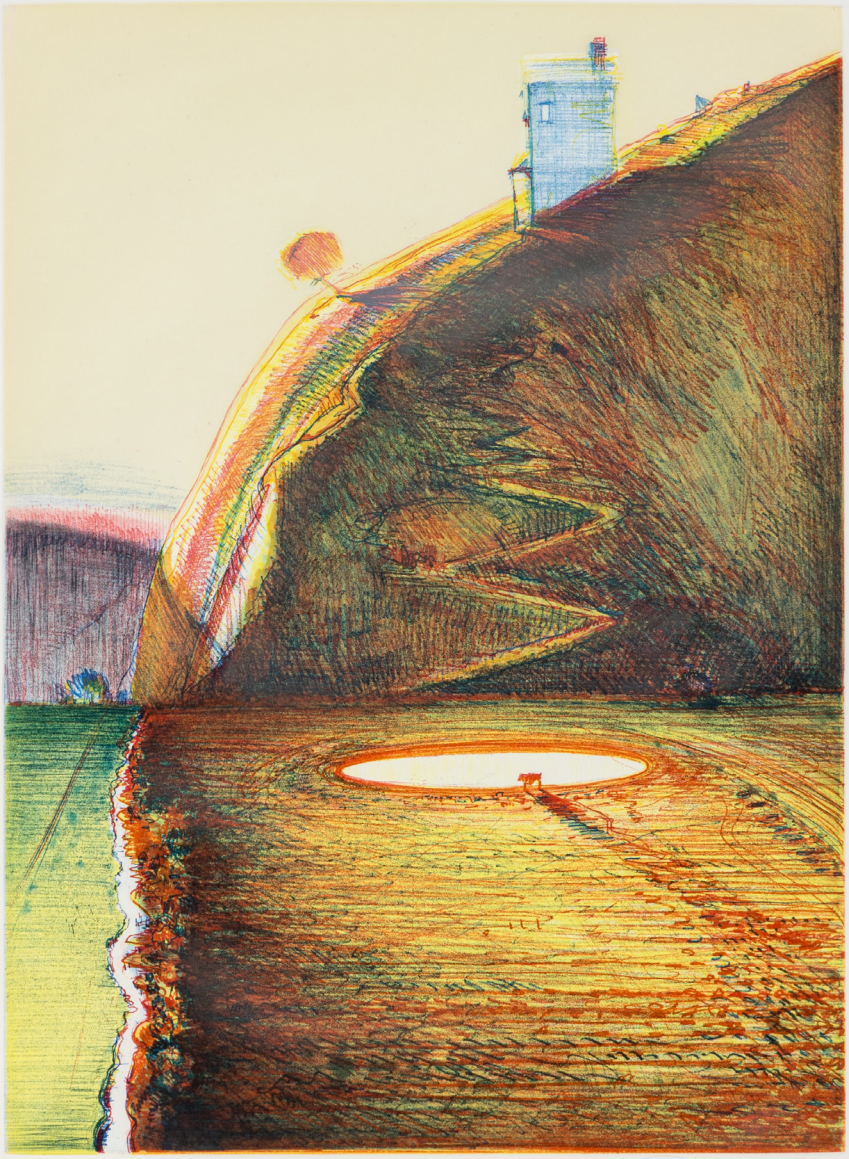
$3,000 - 5,000



103
Wayne Thiebaud
(American, b. 1920)
Candy Counter (from *Seven Still Lifes and a Rabbit*), 1970
linocut
signed, dated, and numbered 36/50 in pencil
18 x 25 1/4 inches.

Published by Parasol Press, Ltd., New York

$3,000 - 5,000



104

Wayne Thiebaud

(American, 1920–2021)
Valley Farm, 1993
etching and aquatint
signed, dated, and numbered 13/50 in pencil
21 3/4 x 16 inches.
Property from the Phyllis Seltzer Trust, Cleveland, Ohio

Published by Crown Point Press, San Francisco

$8,000 - 12,000

105

Richard Diebenkorn
(American, 1922-1993)
High Green, Version II, 1992
color aquatint with etching and drypoint
initialed, dated, and numbered 43/65 II in pencil
40 x 22 7/8 inches.
Property from the Collection of George C. Kaiser, Milwaukee, Wisconsin

Published and printed by Crown Point Press, San Francisco

$100,000 - 150,000

Richard Diebenkorn (1922-1993) is most well-known for his large-scale, abstract paintings of carefully arranged geometries in mostly vertical compositions, balancing line, color, and space in the service of his particularly Californian light. Through the application of different printmaking methods, Diebenkorn's prints allowed him to continue to build upon these themes, on a smaller scale. This is clear in *High Green, Version II*, 1992, a color aquatint with etching and drypoint. Printed by Kathan Brown at Crown Point Press, San Francisco—with whom Diebenkorn collaborated since he began to explore printmaking in 1961— *High Green, Version II* emphasizes a satisfying composition reflective of Diebenkorn's purposeful employment of varied linemaking, balanced forms, and concentrated application of color emblematic of his mature career in the year prior to his death.

Born in 1922 in Portland, Oregon, Diebenkorn grew up San Francisco and spent most of his life in California. He worked for much of his career as a teaching artist in various universities such as University of California, Los Angeles and the University of Southern California. Diebenkorn had a wide range of artistic influences from Paul Cézanne and Henri Matisse to Hans Hofmann, to Abstract Expressionism, then well in-vogue on the East coast. However, rather than copying any past or concurring style, Diebenkorn synthesized what interested him into a practice uniquely his own. This culminated in his most well-known series, *Ocean Park*, beginning in 1967: it features architecturally-balanced abstract compositions dependent on his environment—a celebration of the constant light flooding into his Santa Monica studio.

In 1988, Richard and his wife, Phyllis, moved to Healdsburg in northern California where he would remain for the rest of his life. In 1989, Diebenkorn had open heart surgery, after which his health was never quite the same, though his creativity and practice did not falter. He subsequently devoted an even greater amount of time to printmaking in 1991 and 1992 because of the smaller, more manageable, physical scale that printmaking entails and especially given he could offload the most physically rigorous element—the printing itself—to the highly skilled Crown Point team.[1] As seen in *High Green, Version II*, Diebenkorn was able to use printmaking to his advantage in its elements of unpredictability and range of markmaking, including the washes of color achieved through aquatint, to balance his compositions.

High Green, Version II is an aerial map of inorganic shapes defined by contour lines and blocks of color. The majority of the composition is awash in soothing, undulating blue, bordered by smaller bands of color and line—greens, yellows, purples, and reds at the top and blacks and grays at the bottom—delineated by the natural edge of the plate to create the white border. The work is inhabited by mostly linear forms defined by various methods—from thick contour lines along edges to short scratches used to apply texture within color fields—such as the gray segment at the bottom right— to drops of aquatint wash in pale blue and pink. Diebenkorn was enchanted with the challenge and occasional unpredictability that printmaking allowed. As he told his daughter at Crown Point's studio in 1992: "I'm making my drawing in spite of the metal. There are unseen forces there, and it's always a competition with them. I think I'm going to make a straight line, and *it* says, 'Oh no you don't!'"[2] The stimulating limitations within printmaking nevertheless also allowed for the freedom of reworking the plate to perfect the desired effect, as shown here in this second state of *High Green.*

With his mostly straight edges, the eye is drawn to the one curvilinear form coursing through center of the composition. Diebenkorn had noted that he was prone to placing more emphasis on intensity in the upper sections of a composition—a more "concentrated" and colorful space—before balancing this field of activity with a "less charged" space.[3] This print thus emphasizes a spatial hierarchy yet still achieves harmony because there is not a tonal hierarchy. The lack of depth achieved by the washes of color allow the eye to glide evenly over the print—particularly the curved line marking the shift from concentrated color at the top to neutral blacks, grays, and whites. Though more subdued in terms of color and activity, the forms of the lower half of the print balance the top through their echoing of the shapes and lines above—such as the white and green inverted triangle at the top repeated below through the white lines over the blue field tapering towards a V across the lower edge of the plate. Meanwhile, the pure expanse of the blue extending to the right edges acts as a calming field balancing the busy left edge. The overall effect is one that continually engages the viewer in this meditative repetition of shapes, variation of line, and soothing color palette—a distillation of Diebenkorn's lifelong exploration of light and form mediated through printmaking.

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[1] Kathan Brown, Ink, paper, metal, wood: *Painters and Sculptors at Crown Point Press* (San Francisco: Chronicle Books, 1996), 24.
[2] Ibid., 20.
[3] Jane Levinson and Andrea Liguori, *Richard Diebenkorn: The Catalogue Raisonné*, volume 4 (New Haven: Yale University Press, 2016), 193.

106
Robert Motherwell
(American, 1915-1991)
Summer Light Series: Pauillac, #4, 1973
lithograph, collage, and embossing
signed and numbered 37/54 in black crayon
29 3/4 x 11 7/8 inches.
Property from a St. Louis Gentleman

Published by Gemini G.E.L., Los Angeles

Literature:
Engberg & Banach 151; Gemini G.E.L. 475

$2,500 - 3,500

107
Robert Motherwell
(American, 1915-1991)
Summer Light Series: Harvest, with Blue Shadow, 1973
lithograph with collage
signed and inscribed 'a.p. V' in pencil
29 3/4 x 11 7/8 inches.
Property from a St. Louis Gentleman

Published by Gemini G.E.L., Los Angeles

Literature:
Engberg & Banach 145; Gemini G.E.L. 479

$3,000 - 5,000

108
Robert Motherwell
(American, 1915-1991)
Untitled (from the *Basque Suite*), 1971
screenprint on J.B. Green paper
initialed and numbered 15/150 in pencil
22 x 17 inches.

Published by Marlborough Graphics, Inc., New York;
Printed by Kelpra Studio, London

Literature:
Engberg & Banach 83

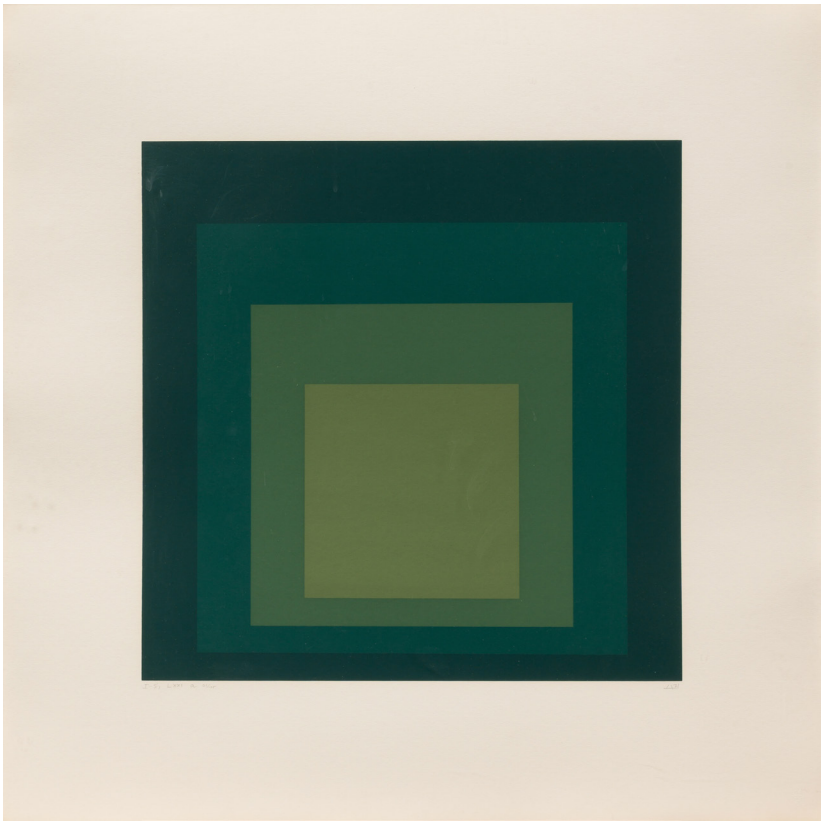
$2,000 - 3,000

109
Robert Motherwell
(American, 1915-1991)
Untitled, 1970 (from *Flight* Portfolio; published 1971)
screenprint
signed and numbered VI/XXV in pencil
23 x 16 3/4 inches.
Property from the Collection of Stephen Burch

Published by International Rescue Committee, New York
Printed by Maurel Studio, New York

Literature:
Engberg & Banach 67

$1,000 - 2,000



110
Josef Albers
(American, 1888-1976)
I-S LXXI a, 1971
screenprint
signed, titled, dated and numbered
61/125 in pencil
15 x 15 inches.

$2,000 - 3,000

111
Antoni Tàpies
(Spanish, 1923-2012)
Negro sobre palla, 1992
etching on Arches paper with straw
signed, titled, and dated, verso
19 1/2 x 25 1/2 inches.
Property of Pamela and Brian McIver, Palm Beach, Florida

Provenance:
Redfern Gallery, New York, 1993

$2,000 - 4,000

112
Louise Bourgeois
(American/French, 1911-2010)
Storm at Saint Honoré, 1994
engraving and drypoint
signed, dated, and numbered 71/100 in pencil
20 3/4 x 32 1/2 inches.
Property from the Collection of Stephen Burch
$4,000 - 6,000

113
Pierre Soulages
(French, 1919-2022)
Eau-Forte IV, 1957
etching
signed and numbered 19/100 in pencil
7 x 5 inches.
$4,000 - 6,000

114

Pierre Soulages
(French, 1919-2022)
Untitled
lithograph
signed and numbered 26/65 in pencil
20 3/4 x 29 1/2 inches.

$6,000 - 8,000

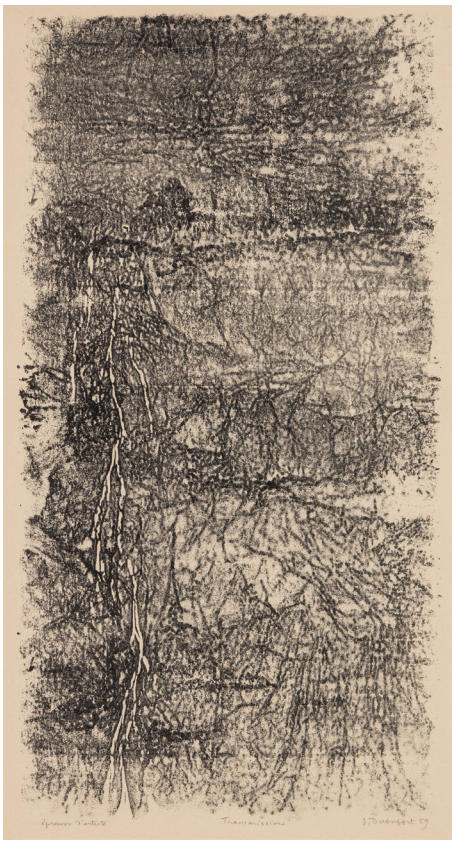
116

Jean Dubuffet
(French, 1910-1985)
Délégation, 1974
screenprint
initialed, dated, and numbered 38/50 in pencil
28 x 17 1/2 inches.
Property from the Collection of Dr. Bilkey, Chicago

$5,000 - 7,000

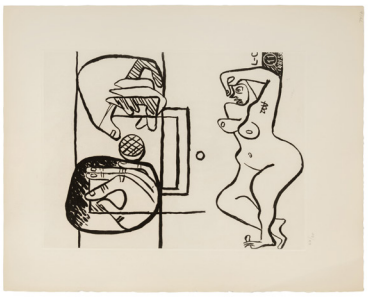
117
Jean Dubuffet
(French, 1901-1985)
Ground Soil (*Dispositif au sol*) (from *Clean Slates* (*Tables rases*) from *Phenomena* (*Les Phénomènes*)), 1958
lithograph
signed, titled, dated, and numbered 7/30 in pencil
19 1/2 x 13 3/8 inches.
Property from the Collection of Stephen Burch

$500 - 700



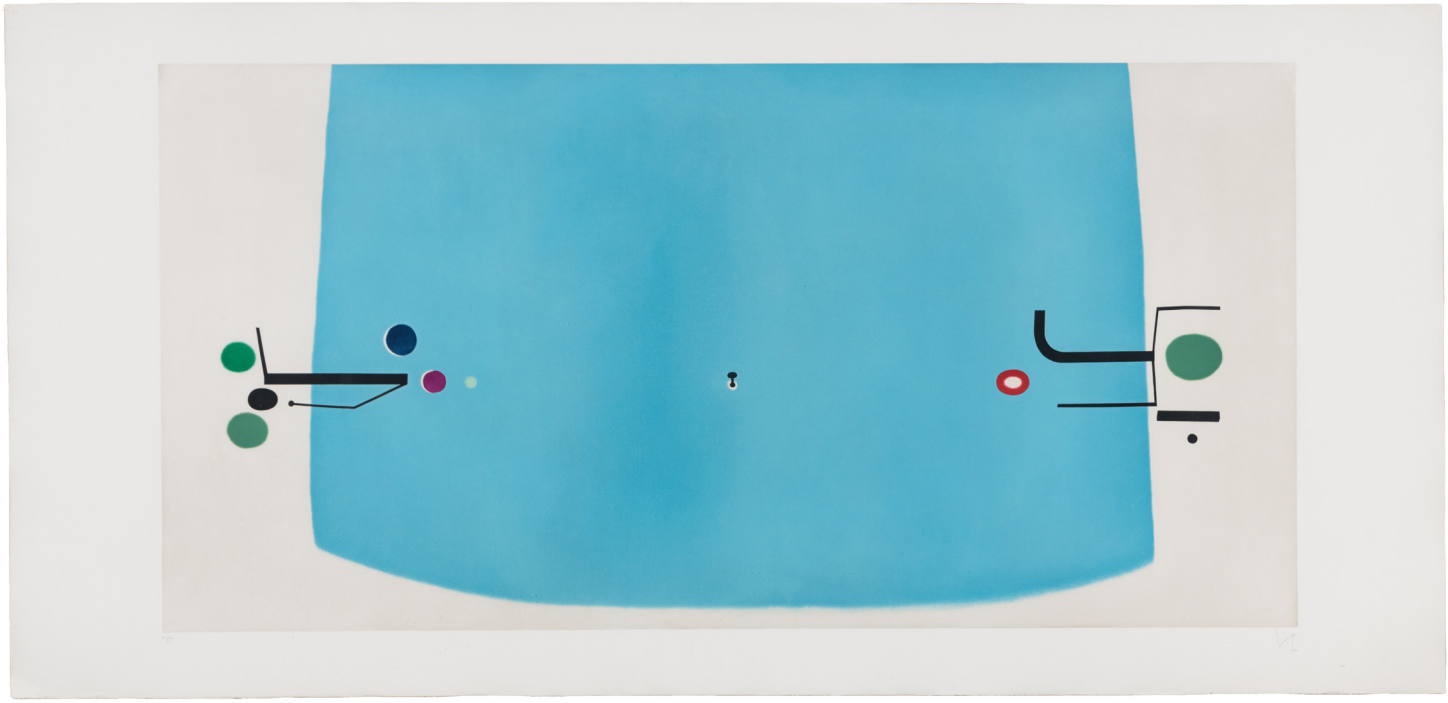
118
Jean Dubuffet
(French, 1901-1985)
Transmissions, 1959
lithograph
signed, titled, dated, and inscribed ‘epreuve d’artiste’ in pencil
22 1/2 x 11 3/4 inches.
Property from the Collection of Stephen Burch

$500 - 700



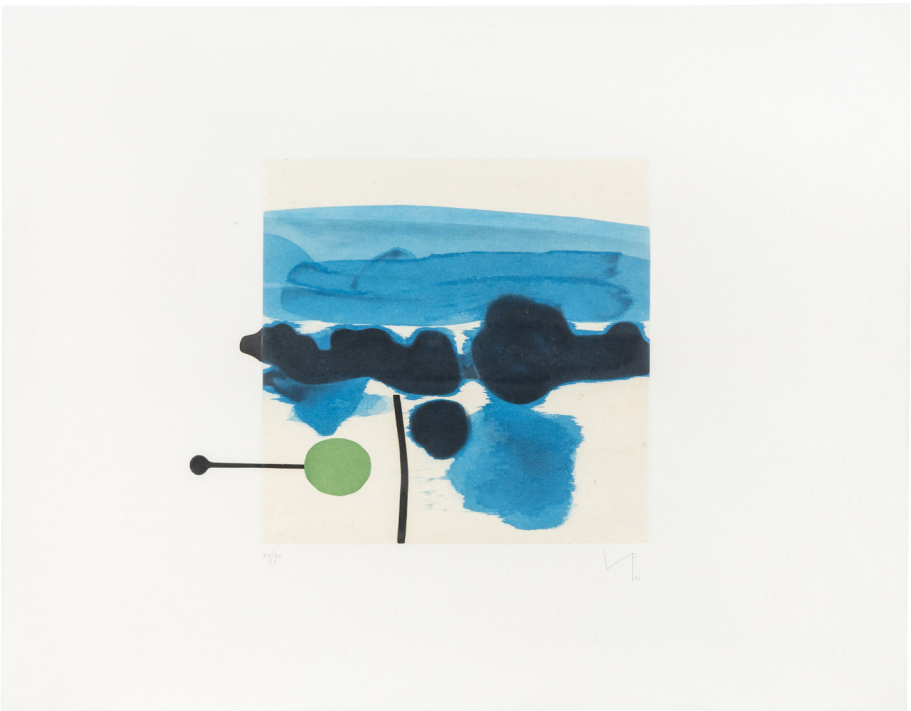
119
Le Corbusier
(French/Swiss, 1887-1965)
A group of four prints from *Unité*, 1963-65
etchings
each numbered in pencil
Largest: 16 1/2 x 12 1/2 inches.
Provenance:
R.S. Johnson Fine Art, Chicago

$2,000 - 3,000



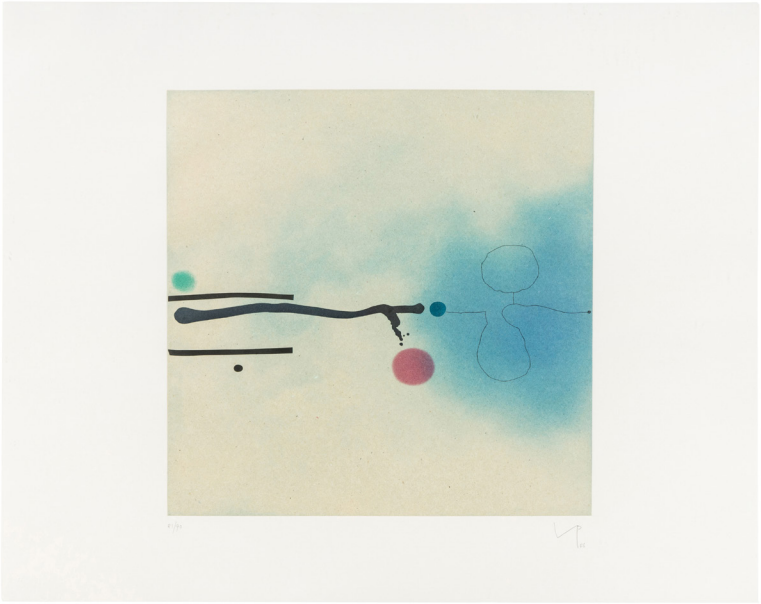
120
Victor Pasmore
(British, 1908-1998)
The Space Within, 1982
etching
initialed, dated, and numbered 83/90 in pencil
38 x 78 inches.

$2,500 - 3,500



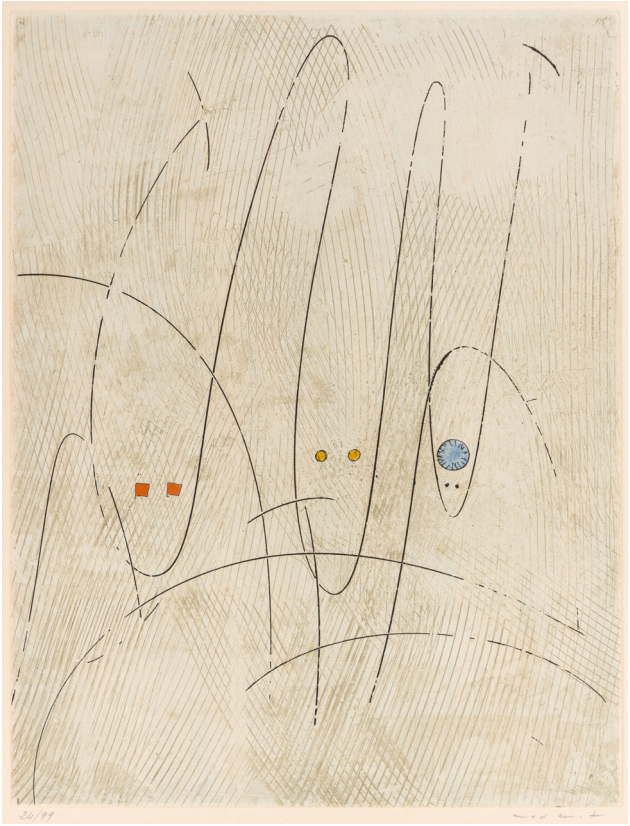
121
Victor Pasmore
(British, 1908-1998)
The Passion Flower, 1986
etching
initialed, dated, and numbered 89/90 in pencil
14 1/2 x 14 1/2 inches.

$1,500 - 2,500



122
Victor Pasmore
(British, 1908-1998)
Blue Image, 1986
etching
initialed, dated, and numbered 81/90 in pencil
19 x 19 inches.

$1,000 - 2,000



123
Max Ernst
(German, 1891-1976)
Le requins ou *Trois requins en quête d'une victime*, 1967
etching
signed and numbered 24/99 in pencil
17 1/4 x 13 1/4 inches.
Property from the Collection of Stephen Burch

Published and printed by Georges Visat, Paris

Literature:
Spies/Leppien 120

$1,000 - 2,000

124
Lynn Chadwick
(British, 1914-2003)
Seated Figures, 1972
lithograph
signed, dated, and numbered 14/100 in pencil
23 x 22 1/4 inches.

$1,000 - 2,000

125
Lynn Chadwick
(British, 1914-2003)
Two Seated Figures on Green Stripes, 1972
color lithograph
signed, dated, and numbered 100/100 in pencil
13 1/2 x 18 3/4 inches.

$1,000 - 2,000

126
Henry Moore
(British, 1898-1986)
Leopard (Plate V from *Animals in the Zoo*), 1981
etching
signed and numbered 55/65 in pencil
9 3/4 x 7 1/2 inches.
Property from the Collection of George C. Kaiser, Milwaukee, Wisconsin

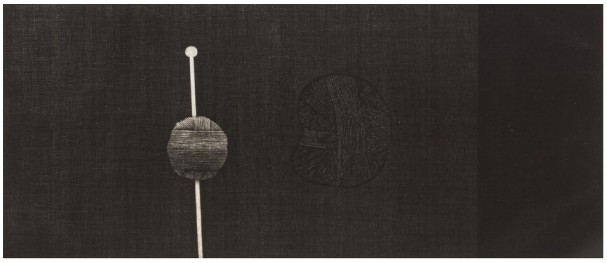
Literature:
Cramer 638

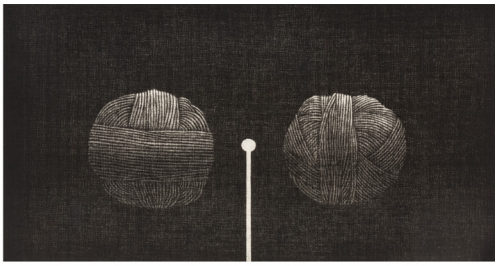
$600 - 800

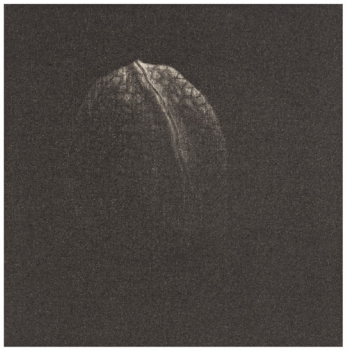
127
Odilion Redon
(French, 1840-1916)
Les Debacles (frontispiece), 1889
lithograph
initialed in pencil
5 1/2 x 3 3/4 inches.
Property from the Estate of Alexander Brody, Honolulu, Hawaii

Provenance:
Ex-collection U. Thieme
Fitch-Febvrel Gallery, Ltd., New York
Acquired from the above by the father of the present owner, 1987

$1,000 - 2,000

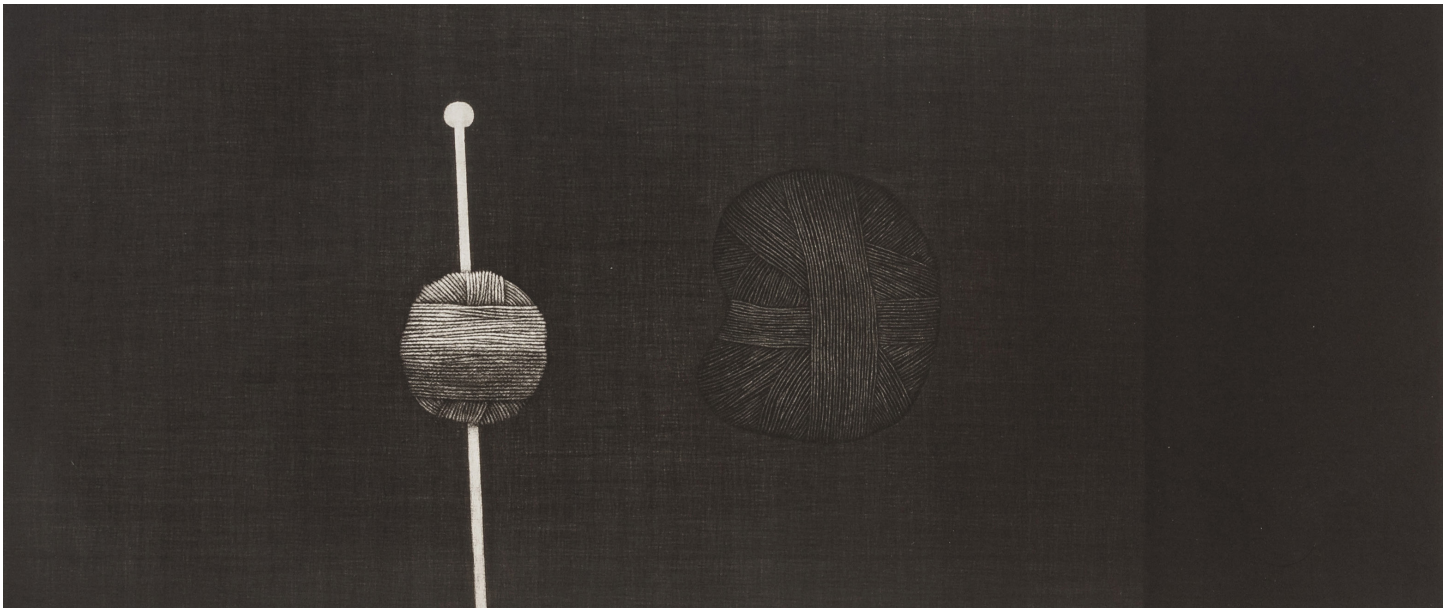






128
Yozo Hamaguchi
(Japanese, 1909–2000)
A Group of Four Prints (*Jetty*, 1965; *Walnut,* 1982; *Knitting Needle,* 1985; and *Almost Symmetric,* 1994)
mezzotints
each signed and numbered in pencil
Largest: 9 1/4 x 21 1/2 inches.

$1,500 - 2,500



129
Yozo Hamaguchi
(Japanese, 1909–2000)
Knitting Needle, 1985
mezzotint
signed and numbered 84/150 in pencil
9 1/4 x 21 1/2 inches.

$400 - 600

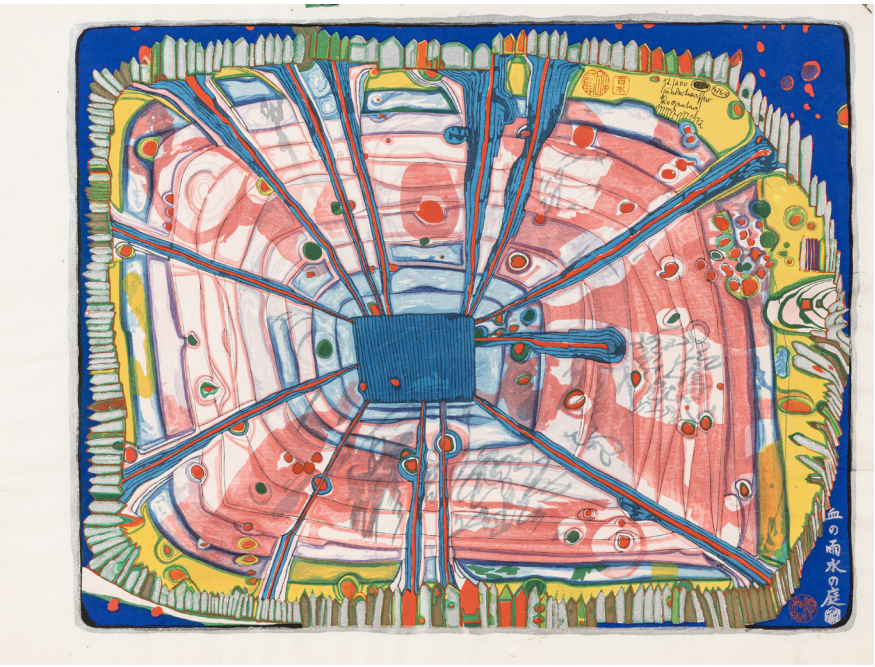
130
Kenzo Okada
(Japanese, 1902-1982)
Morning Glories, 1975
screenprint
signed, dated, and numbered 119/175 in pencil
23 1/2 x 26 5/8 inches.
Property from the Collection of Stephen Burch

Provenance:
Makler Gallery, Philadelphia

$600 - 800

131
Zao Wou-Ki
(Chinese/French, 1920–2013)
Untitled, 1959
lithograph
signed, dated, and numbered 124/140 in pencil
19 7/8 x 17 7/8 inches.
Property from the Collection of Dr. Bilkey, Chicago

$1,000 - 2,000



132
Friedensreich Hundertwasser
(Austrian, 1928–2000)
Rain of Blood is Falling into the Garden (from the Nana Hyaku Mizu portfolio), 1972
woodcut
signed, dated, inscribed, and numbered 12/200 in ink
15 x 19 1/2 inches.

$1,000 - 2,000

133

Joan Miró
(Spanish, 1893-1983)
Le Pêcheur d'Éponges, 1971
color lithograph
signed and numbered 10/50 in pencil
47 x 29 5/8 inches.

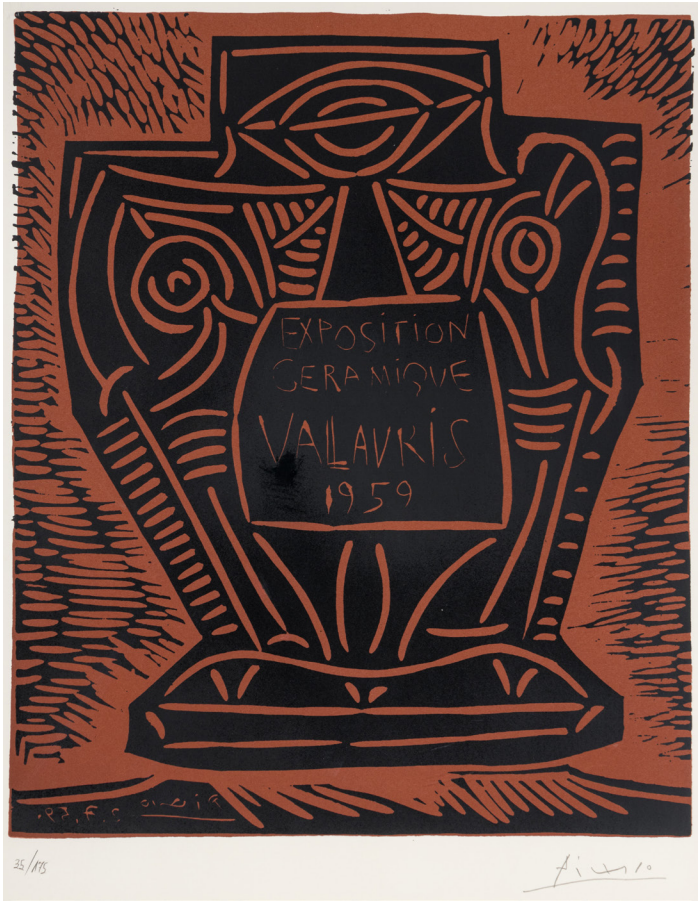
Literature:
Mourlot 697

$4,000 - 6,000

134
Pablo Picasso
(Spanish, 1881-1973)
Le vieux roi,1959
lithograph
with red printed signature, from the edition of 1000
25 3/4 x 19 3/4 inches.
Property from a Private Collection, Chicago, Illinois

Literature:
Bloch 869; Mourlot 317

$1,500 - 2,500



135
Pablo Picasso
(Spanish, 1881-1973)
Exposition Céramique, Vallauris 1959
color linocut
signed and numbered 35/175 in pencil
25 1/4 x 21 inches.
Printed by Arnéra, Vallauris

Literature:
Bloch 1286; Baer 1216

$2,000 - 3,000

136
After Pablo Picasso
(Spanish, 1881-1973)
Two plates from *Portraits Imaginaires*, 1969
color lithographs
each numbered F 10/250 in pencil
20 7/8 x 14 inches (male); 21 1/2 x 16 1/2 inches (female).
The Collection of Ms. Clayburgh, Cranston Rhode Island

$2,000 - 4,000

137
Pablo Picasso
(Spanish, 1881-1973)
Buste de Femme avec Fichu, 1939
aquatint and drypoint
numbered 9/50 in pencil
10 x 8 3/4 inches.
Property from the Estate of Catherine Dollive Epstein

Published by Galerie Louise Leiris, Paris, in 1980

Provenance:
Galerie Kaj Forsblom, Helsinki, Finland

Literature:
Bloch 324; Baer 672

$2,000 - 4,000

138

Pablo Picasso

(Spanish, 1881-1973)

Le Repos du sculpteur II (from *La Suite Vollard*)

etching

signed in pencil

7 5/8 x 10 1/2 inches.

Literature:

Bloch 172; Baer 325

$6,000 - 8,000

139
Pablo Picasso
(Spanish, 1881-1973)
Jeune sculpteur devant un buste de Marie-Thérèse, 1934
etching and engraving
signed and numbered 25/50 in pencil
5 3/8 x 8 inches.

Published by Galerie Louise Leiris, Paris in 1961

Provenance:
Concept Art Gallery, Pittsburgh, Pennsylvania

Literature:
Bloch 277; Baer 419

$6,000 - 8,000

140
Pablo Picasso Pablo Picasso
(Spanish, 1881-1973)
Têtes, 1956
white earthenware ceramic pitcher with black oxide and white glaze
stamped and inscribed 'Edition Picasso'
Height: 4 7/8 inches.
Property from a Private Collection, Chicago, Illinois

Literature:
Alain Ramié 368

$2,000 - 4,000

141
Pablo Picasso
(Spanish, 1881-1973)
Profil de Jacqueline, 1956
ceramic plaque
stamped ‘Madoura Plein Feu’ and ‘Empreinte Originale de Picasso’
Diameter: 7 1/4 inches,

Literature:
Alain Ramié 385

$5,000 - 7,000

142
Pablo Picasso
(Spanish, 1881-1973)
Profil de Jacqueline, 1956
ceramic plaque
stamped ‘Madoura Plein Feu’ and ‘Empreinte Originale de Picasso’
Diameter: 7 1/4 inches.

Literature:
Alain Ramié 383

$5,000 - 7,000

143

Pablo Picasso Pablo Picasso
(Spanish, 1881-1973)
Visage no. 202, 1963
white earthenware ceramic plate with colored engobe and glaze
titled, numbered 8/500, and inscribed “Edition Picasso” and “Madoura”
Diameter: 9 7/8 inches.
Property from a Private Collection, Chicago, Illinois

Literature:
Alain Ramié 495

$6,000 - 8,000

144

Pablo Picasso Pablo Picasso
(Spanish, 1881-1973)
Hibou brillant, 1955
white earthenware ceramic plate, partially engraved,
with coloured engobe and glaze
stamped “Edition Picasso” and “Madoura”
1 1/2 x 15 x 12 1/4 inches.
Property from a Private Collection, Chicago, Illinois

Literature:
Alain Ramié 285

$10,000 - 15,000

145
Salvador Dalí
(Spanish, 1904-1989)
La Petite Chouette (II),1968
etching
signed and numbered 52/200 in pencil
6 3/4 x 4 3/4 inches.
Property from the Estate of Medard Lange, Chicago, Illinois

Literature:
Field, 68-9-2

Bruce Hochman ® ™ OS has kindly confirmed the authenticity of this lot.

$3,000 - 5,000

146
Salvador Dalí
(Spanish, 1904-1989)
Manhattan Skyline, 1976
color lithograph
signed and numbered 3/100 in white chalk
29 3/4 x 21 3/8 inches.

Literature:
Field 76-6

Bruce Hochman ® ™ OS has kindly confirmed the authenticity of this lot.

$2,000 - 4,000

147

Salvador Dalí
(Spanish, 1904-1989)
Visions Surréalistes (complete portfolio of four lithographs with portfolio case), 1976
color lithographs
each signed and numbered 30/100
Each sheet: 29 1/2 x 21 1/4 inches.
Literature:
Field 76-4 (A-D)

Bruce Hochman ® ™ OS has kindly confirmed the authenticity of this lot.

$4,000 - 6,000

148

Marc Chagall
(French/Russian, 1887-1985
Self-portrait, 1973
color lithograph
signed and numbered 14/50 in pencil
22 3/4 x 15 1/2 inches.

Literature:
Mourlot 697

$2,500 - 3,500

149

Marc Chagall
(French/Russian, 1887–1985)
The *Four Seasons*, 1974
color lithograph
signed and numbered 98/100 in pencil
35 1/4 x 23 1/2 inches.
Printed by Mourlot, Paris; published by
The First National Bank of Chicago

Literature:
Mourlot 727

$5,000 - 7,000

150

Fernand Léger
(French, 1881–1955)
Les Femmes au Perroquet, ca. 1952
monotype lithograph
signed and inscribed ‘a Revoir d’après l’original’ in pencil
16 1/4 x 23 1/2 inches.

Provenance:
Galerie Maximillian, Aspen, Colorado

$8,000 - 12,000

151
Karel Appel
(Dutch, 1921–2006)
Faces (two prints), 1969
lithographs
each signed, dated, and numbered in pencil
Largest: 19 3/4 x 25 1/4 inches.
Property from the Collection of Tom Ford, Los Angeles, California

$800 - 1,200

152
Alexander Calder
(American, 1898-1976)
Black, Red and Blue Circles, 1967
color lithograph
signed and numbered 87/130 in pencil
25 x 20 inches.

$1,000 - 2,000

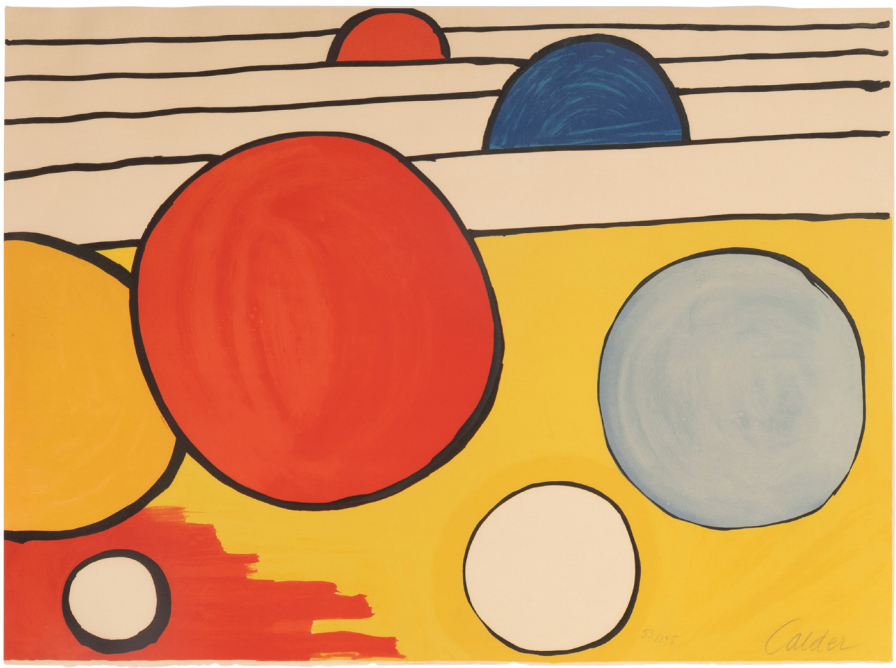
153
Alexander Calder
(American, 1898-1976)
McGovern, 1972
color lithograph
signed and numbered 59/200 in pencil
28 1/4 x 21 3/4 inches.

Published by Styria Studios, New York

$1,000 - 2,000

154
Alexander Calder
(American, 1898-1976)
Boomerang, 1974
lithograph
unsigned as issued
42 x 28 3/4 inches.

$1,000 - 2,000



155
Alexander Calder
(American, 1898-1976)
Black Lines (from Our Unfinished Revolution), 1976
color lithograph on Arches
signed and numbered 53/175 in pencil
22 x 30 inches.
Property from the Collection of Dr. Bilkey, Chicago

Published by Alba Editions, Inc., New York; printed by Mourlot, Paris

$1,500 - 2,500

156
Alexander Calder
(American, 1898-1976)
Animals (from Our Unfinished Revolution), 1976
color lithograph
signed and inscribed 'E.A.' in pencil
21 1/4 x 28 inches.

$1,500 - 2,500

157
Alexander Calder
(American, 1898-1976)
Une Famille de la Bas, 1975
color lithograph
signed and inscribed 'H.C.' in pencil
14 3/4 x 21 1/2 inches.

$1,000 - 2,000

158
Alexander Calder
(American, 1898-1976)
Puppet Man, 1960
lithograph
signed and numbered 35/75 in pencil
40 1/4 x 13 1/4 inches.
Property from the Collection of Tom Ford, Los Angeles, California

Published by Bank Street Atelier, Ltd., New York

$2,000 - 4,000

159
Alexander Calder
(American, 1898-1976)
Red Fish and White Fish, 1976
color lithograph
signed, titled, and numbered 102/150 in pencil
22 7/8 x 30 3/4 inches.
$2,000 - 4,000

160
Alexander Calder
(American, 1898-1976)
Encore de L'acier, 1969
lithograph
signed and numbered 43/75 in pencil
29 1/2 x 21 1/2 inches.
Property from the Collection of Dr. Bilkey, Chicago
$1,500 - 2,500

161
Gunther Gerzso
(Mexican, 1915-2000)
Untitled (from *Del Árbol Florido*), 1980
screenprint
signed, dated, and inscibed 'H.C.' in pencil
13 1/2 x 12 1/8 inches.
Property from the Collection of Dr. Bilkey, Chicago

$800 - 1,200

162
Victor Vasarely
(French/Hungarian, 1906-1997)
Zombor, 1982
screenprint
signed, dated, and numbered 138/150 in pencil
20 3/4 x 17 5/8 inches.

$1,000 - 2,000

163
Rufino Tamayo
(Mexican, 1899-1991)
Hombre oscuro, 1976
lithograph
signed and numbered 102/175 in pencil
25 1/2 x 19 1/2 inches.

$1,500 - 2,500

164
Rufino Tamayo
(Mexican, 1899-1991)
Torso Blanco, 1978
mixograph on handmade paper
signed and numbered 35/100 in black chalk
31 x 23 3/4 inches.
Property from a Private Collection Curated by Janet and Daniel Hidding

$1,500 - 2,500

165
Rufino Tamayo
(Mexican, 1899-1991)
Salome (from *Metropolitan Opera Fine Arts II*), 1984
color lithograph
signed and numbered 54/250
30 x 21 3/4 inches.

$1,000 - 2,000

166
Rufino Tamayo
(Mexican, 1899-1991)
Bashful Child, 1984
mixograph on handmade paper
signed and numbered 81/100 in black chalk
34 x 27 inches.
Property from a Private Collection Curated by Janet and Daniel Hidding

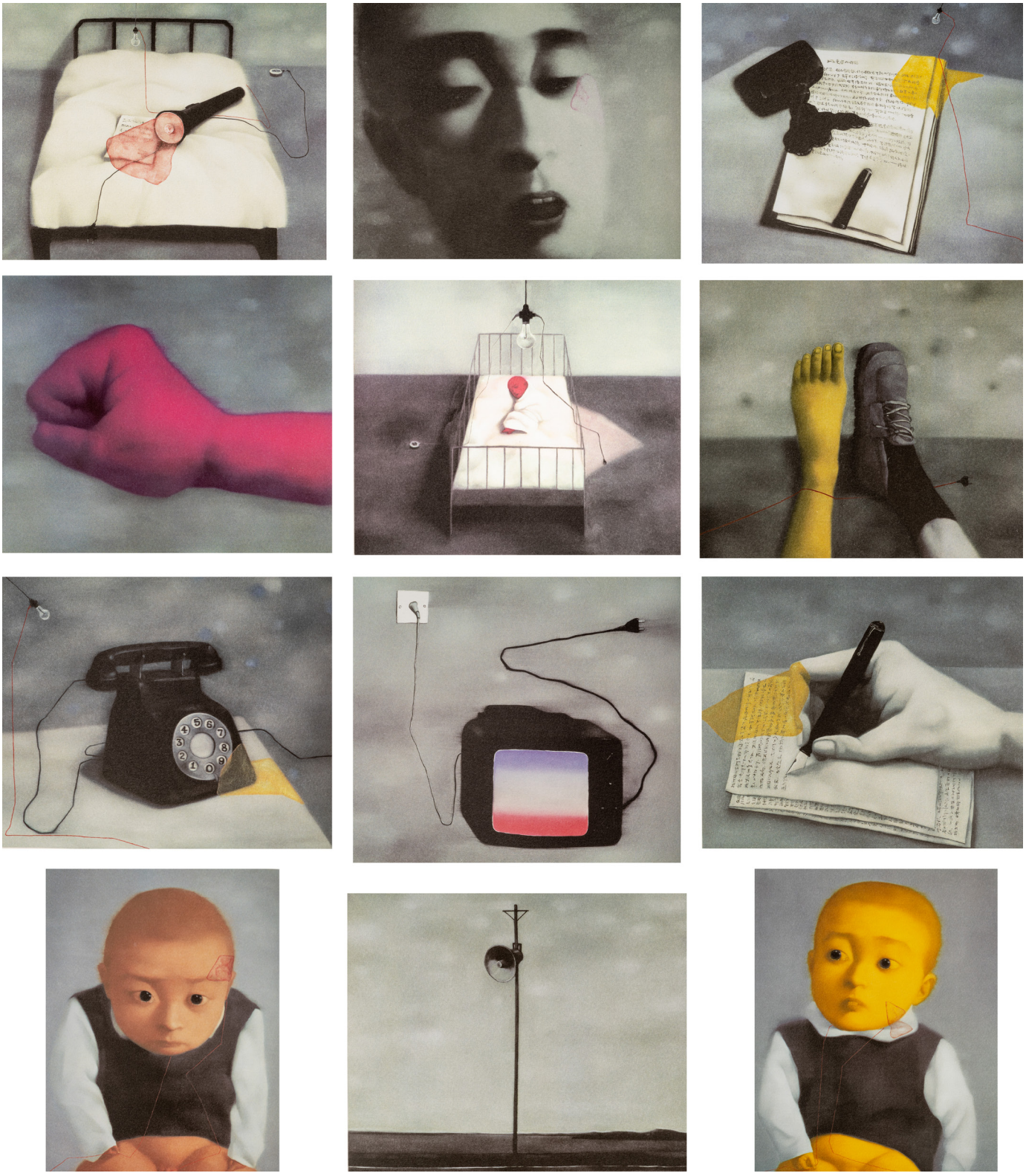
$1,500 - 2,500

167
Rufino Tamayo
(Mexican, 1899-1991)
Hombre con brazos abiertos, 1984
mixograph on handmade paper
signed and numbered 15/100 in white chalk
30 1/4 x 22 1/2 inches.
Property from a Private Collection Curated by Janet and Daniel Hidding

$1,500 - 2,500

168
Ernest Trova
(American, 1927-2009)
Series Seventy-Five, 1970
silkscreen
edition of 150, Pace
36 x 48 inches.
Property from the Collection of Stephen Burch

$1,000 - 2,000



169

Zhang Xiaogang

(Chinese, b. 1958)
Amnesia and Memory Suite (complete portfolio of 12 with accompanying book and original lithograph, housed in original box), 2006
lithographs and serigraphs
each signed, dated, and numbered 50/88 in pencil
Each sheet: 22 1/8 x 30 inches.
Property from the Collection of Lynde B. Uihlein, Milwaukee, Wisconsin

Published by Gallery Artside, Seoul, South Korea

$7,000 - 9,000

170

Red Grooms
(American, b. 1937)
Picasso Goes To Heaven II, 1973-76
hand-colored etching
signed, titled, dated, and numbered 22/53 in pencil
23 3/4 x 23 1/2 inches.
Property from the Phyllis Seltzer Trust, Cleveland, Ohio

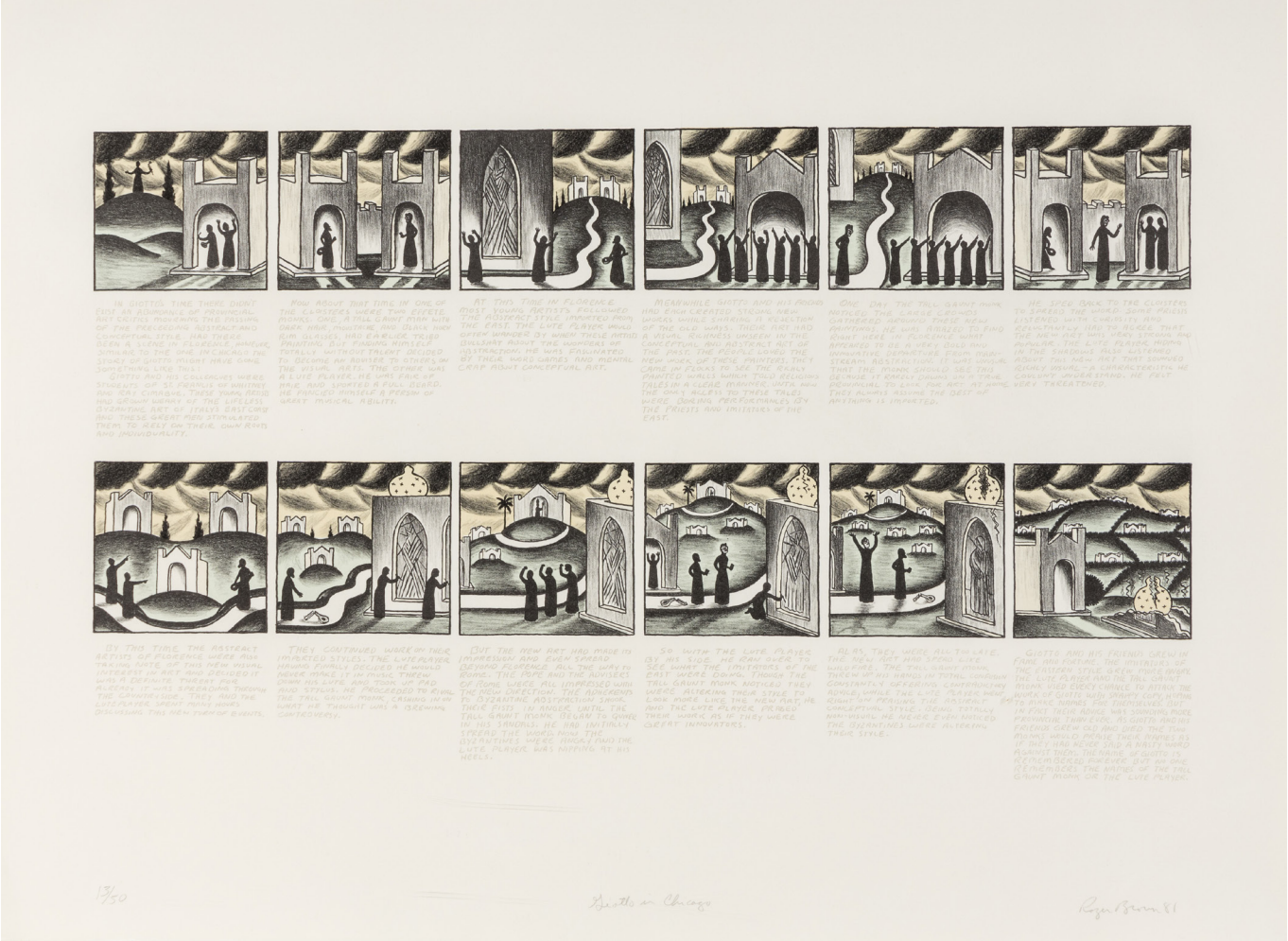
Published by Brooke Alexander, Inc., New York; printed by Chip Elwell

$700 - 900

171

Romare Bearden
(American, 1911-1988)
Bopping at Birdland (Stomp Time) (from the *Jazz series*), 1979
lithograph
signed and numbered 15/175 in pencil
23 3/4 x 33 1/4 inches.
Property from the Phyllis Seltzer Trust, Cleveland, Ohio

$1,000 - 2,000



172

Roger Brown
(America, 1941-1997)
Giotto in Chicago, 1981
lithograph
signed, titled, dated, and numbered 13/50 in pencil
15 x 25 1/4 inches.

$1,500 - 2,500

173

Max Beckmann
(German, 1884-1950)
Cafémusik (from *Gesichter*), 1918
drypoint
signed in pencil
12 x 9 inches.
Property from the Estate of Catherine Dollive Epstein

Published by Marées-Gesellschaft, R. Piper & Co., Munich;
printed by Franz Hanfstaengl, Munich

Provenance:
Alice Adam Ltd., Chicago
Purchased from the above, 1985

$2,000 - 4,000

174
Erich Heckel
(German, 1883–1970)
Beim Vorlesen, 1914
woodcut
signed by the artist and printer and dated in pencil
11 3/4 x 7 3/4 inches.
Property from the Estate of Catherine Dollive Epstein
Printed by Fritz Voigt, Berlin

Literature:
Dube 272 IIB

$2,000 - 4,000

175
Käthe Kollwitz
(German 1867-1945)
Tod und Frau (Death and The Woman), 1910
etching
signed in pencil
17 1/2 x 17 1/2 inches.
Property from the Estate of Catherine Dollive Epstein

Printed by O. Felsing, Berlin

Literature:
Klipstein 103

Provenance:
Alice Adam, Ltd., Chicago

$3,000 - 5,000

176

Alphonse Mucha
(Czech, 1860-1939)
La Peinture (from *Les Arts*), 1898
color lithograph
22 1/2 x 13 7/8 inches.

$2,000 - 4,000

177

Alphonse Mucha
(Czech, 1860-1939)
Flirt-Biscuits, 1899
color lithograph
23 x 10 inches.

$1,500 - 2,500

178
Henri de Toulouse-Lautrec
(French, 1864-1901)
Nuit blanche (from *Vieilles Histoires*), 1893
lithograph
signed and inscribed 'no.68' in pencil; bearing blind stamp of the publisher Kleinmann (L.1573)
10 x 6 3/4 inches.
Property from the Collection of Albert Kallal and Sandra Stanley, Madison, Wisconsin

Published by Edouard Kleinmann, Paris

Literature:
Wittrock 8

$3,000 - 5,000

179
Henri de Toulouse-Lautrec
(French, 1864-1901)
A l'Opéra, Madame Caron dans Faust (*L'Escarmouche* edition), 1893
lithograph in green
stamped and numbered 29 in pencil
14 1/4 x 10 1/4 inches.
Property from the Collection of Albert Kallal and Sandra Stanley, Madison, Wisconsin

Literature:
Wittrock 39

$2,500 - 3,500

180
Henri de Toulouse-Lautrec
(French, 1864-1901)
Au Théatre-Libre: Antoine dans 'L'inquiétude' (*L'Escarmouche* edition), 1893
lithograph
stamped and numbered 50 in pencil
14 1/2 x 10 1/4 inches.
Property from the Collection of Albert Kallal and Sandra Stanley, Madison, Wisconsin

Provenance:
Sotheby's New York, March 23, 2001, 'The Life and Art of Toulouse-Lautrec: Property of R.H. Ellsworth Ltd., Sold on the Behalf of the Owner, Formerly in the Collection of Mr. & Mrs. Herbert Schimmel, lot 42

Literature:
Wittrock 41

$1,500 - 2,500

181

Henri de Toulouse-Lautrec
(French, 1864-1901)
A la Renaissance: Sarah Bernhardt dans Phèdre, 1893
lithograph
stamped and numbered 32 in pencil
13 1/4 x 9 inches.
Property from the Collection of Albert Kallal and Sandra Stanley, Madison, Wisconsin
Printed by Edward Ancourt, Paris

Literature:
Wittrock 37

$1,000 - 2,000

182

Henri de Toulouse-Lautrec
(French, 1864-1901)
Entrée de Brasseur, dans Chilpéric,1895
lithograph
stamped
14 3/4 x 10 1/4 inches.
Property from the Collection of Albert Kallal and Sandra Stanley, Madison, Wisconsin

Published by Edouard Kleinmann, Paris

Literature:
Wittrock 107

$2,000 - 4,000

183
Henri de Toulouse-Lautrec
(French, 1864-1901)
Dans 'La Belle Hélène', 1900
lithograph
stamped
20 1/2 x 19 inches.
Property from the Collection of Albert Kallal and Sandra Stanley, Madison, Wisconsin

Published by Edouard Kleinmann, Paris

Literature:
Wittrock 331

$2,000 - 4,000

184
After Henri de Toulouse-Lautrec
(French, 1864-1901)
A Group of Three Prints from *Le Rire* (*Baron Dans Le Charbonniers*, *Entree de Cha-U-Kao from Le Rire*, and *Chocolat Dansant Dans Un Bar*)
lithographs
Largest: 11 1/2 x 7 1/4 inches.

Provenance:
Merrill Chase, Chicago

$1,000 - 2,000

185

Henri de Toulouse-Lautrec
(French, 1864-1901)
Sept pointes séches (the complete portfolio of seven) drypoints
Largest: 10 1/2 x 5 inches.
Property from the Private Collection of Miroslav Klabal

Literature:
Wittrock 241-247

$1,000 - 2,000

186

Henri de Toulouse-Lautrec
(French, 1864-1901)
*Linger, Longer, Loo (*Plate 7 from *Yvette Guilbert)*, 1898
lithograph in violet on Japan paper
stamped
11 3/4 x 9 1/2 inches.
Printed by Westminster Press, London, in 1930

Literature
Wittrock 278

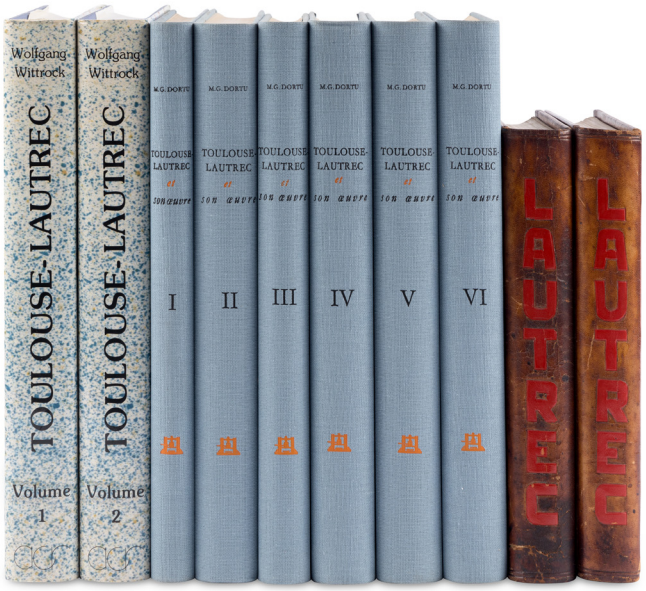
$800 - 1,200

187

Henri de Toulouse-Lautrec
(French, 1864-1901)
Divan Japonais, 1893
lithograph
31 1/2 x 23 3/4 inches.
Printed by Edward Ancourt, Paris

Literature:
Wittrock P11

$10,000 - 15,000



188

[TOULOUSE-LAUTREC, Henri de (French, 1864-1901)]

A group of 3 works regarding TOULOUSE-LAUTREC, comprising:

1) DORTU, M.G. *Toulouse-Lautrec et son oeuvre*. New York: Collectors Editions, 1971. 6 volumes.

2) WITTROCK, Wolfgang. *Toulouse-Lautrec: Catalogue complet des estampes*. Paris: ACR Édition, 1985. 2 volumes.

3) JOYANT, Maurice. *Henri de Toulouse-Lautrec 1864-1901*. [Vol. 1] *Peintre*. – [Vol. 2] *Dessins - Estampes - Affiches*. Paris: H. Floury, 1926-1927. 2 volumes.

Together, 3 works in 10 volumes, condition generally fine.

Property from the Collection of Albert Kallal and Sandra Stanley, Madison, Wisconsin

$1,000 - 2,000

189

Joseph Pennell

(American, 1857-1926)

Hail America, 1908

mezzotint

signed in pencil

8 1/2 x 14 3/4 inches.

Property from a Kansas Collector

$1,500 - 2,500

190
Benton Murdoch Spruance
(American, 1904-1967)
Shovel Pass, 1935
lithograph
signed, titled, and inscribed ‘ed. 40’ in pencil
13 1/4 x 18 3/4 inches.
$1,500 - 2,500

191
Benton Murdoch Spruance
(American, 1904-1967)
Pass to the Flat, 1939
lithograph
signed, titled, and inscribed ‘Ed. 45’ in pencil
13 3/4 x 20 7/8 inches.
$1,500 - 2,500

192
Thomas Hart Benton
(American, 1889-1975)
The Boy, 1948
lithograph
signed in pencil; from the edition of 250
9 1/2 x 13 3/4 inches

Published by Associated American Artists, New York

Literature:
Fath 72

$2,500 - 3,500

193
Thomas Hart Benton
American 1889 - 1975
The Meeting, 1941
lithograph
signed in pencil
8 3/4 x 11 1/4 inches.

Published by Associated American Artists, New York

Literature:
Fath 47

$2,000 - 4,000

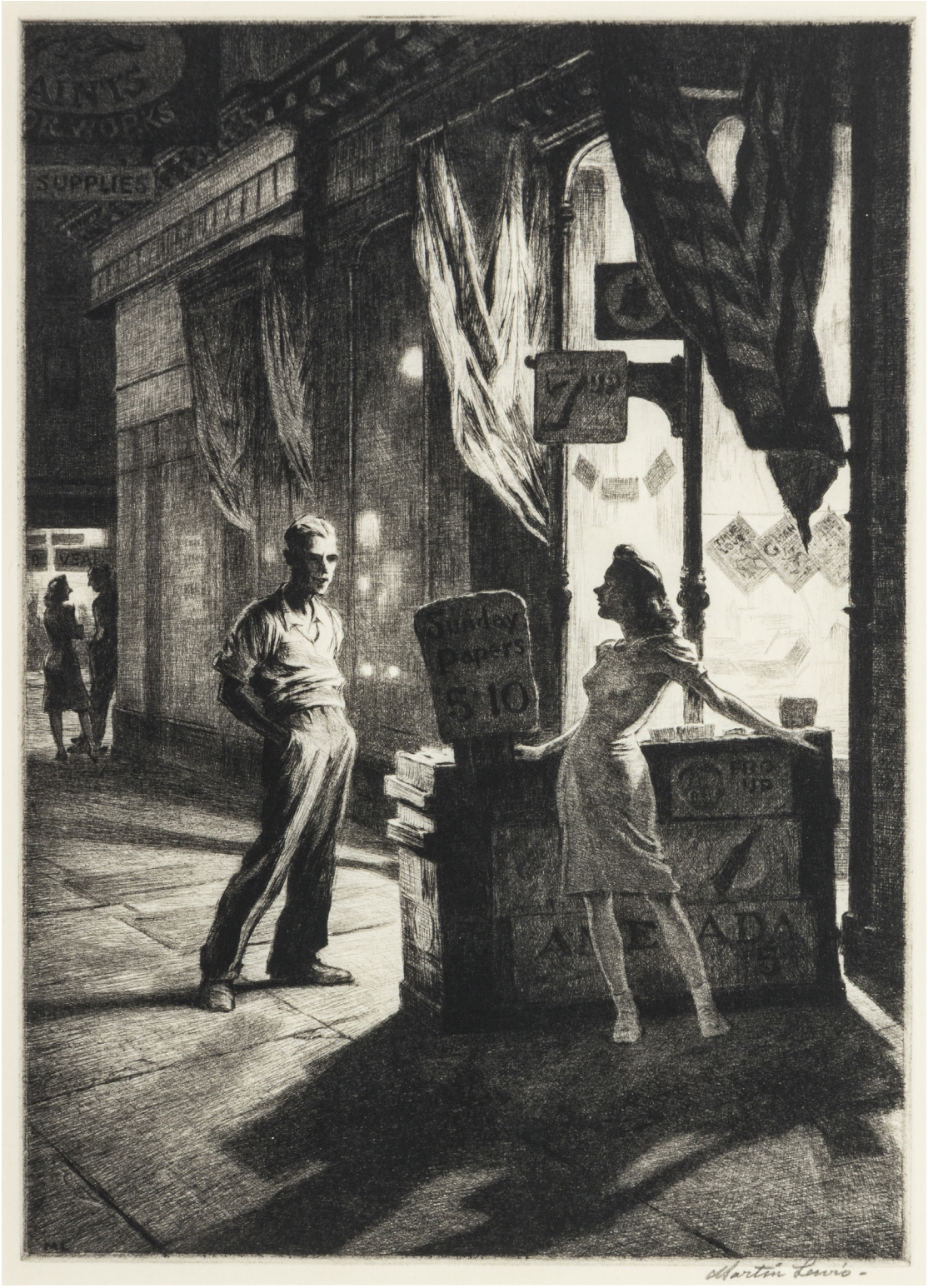
Martin Lewis | Lots 194–197

Martin Lewis (1881-1962) was an Australian-born American artist renowned for his exceptional contributions to printmaking, particularly etching and drypoint. One of the first Australian artists to take up printmaking, Lewis relocated to New York via San Francisco at the age of 19. He showed an early aptitude for art and taught print-making at The Art Student's League of New York from 1944 - 1952.

Lewis produced his first etching in 1915 and completed only 145 drypoints and etchings throughout his career. His adept skill for the medium caught the attention of Edward Hopper, whom Lewis taught the basics of etching and with whom he remained life-long friends.

Throughout his career, Martin Lewis captured the essence of urban life, focusing on the interplay between light and shadow in bustling city scenes, quiet corners, and nocturnal atmospheres. Each stroke of his needle on the copper plate breathes life into scenes of bustling city streets, moonlit alleys, and quiet urban corners. His meticulous attention to detail, combined with his innovative use of various etching techniques, lends his artworks a timeless quality that effortlessly bridges the gap between the past and the present. His handling of light and shadow are his hallmark and truly make his works instantly recognizable. Today, Martin Lewis is remembered as a luminary of American Regionalism and remains celebrated for his masterful etchings that capture the soul of a rapidly changing urban landscape.

194
Martin Lewis
(American, 1881-1962)
Boss of the Block, ca. 1939
etching and aquatint
signed in pencil
11 x 7 1/4 inches.
$1,000 - 2,000

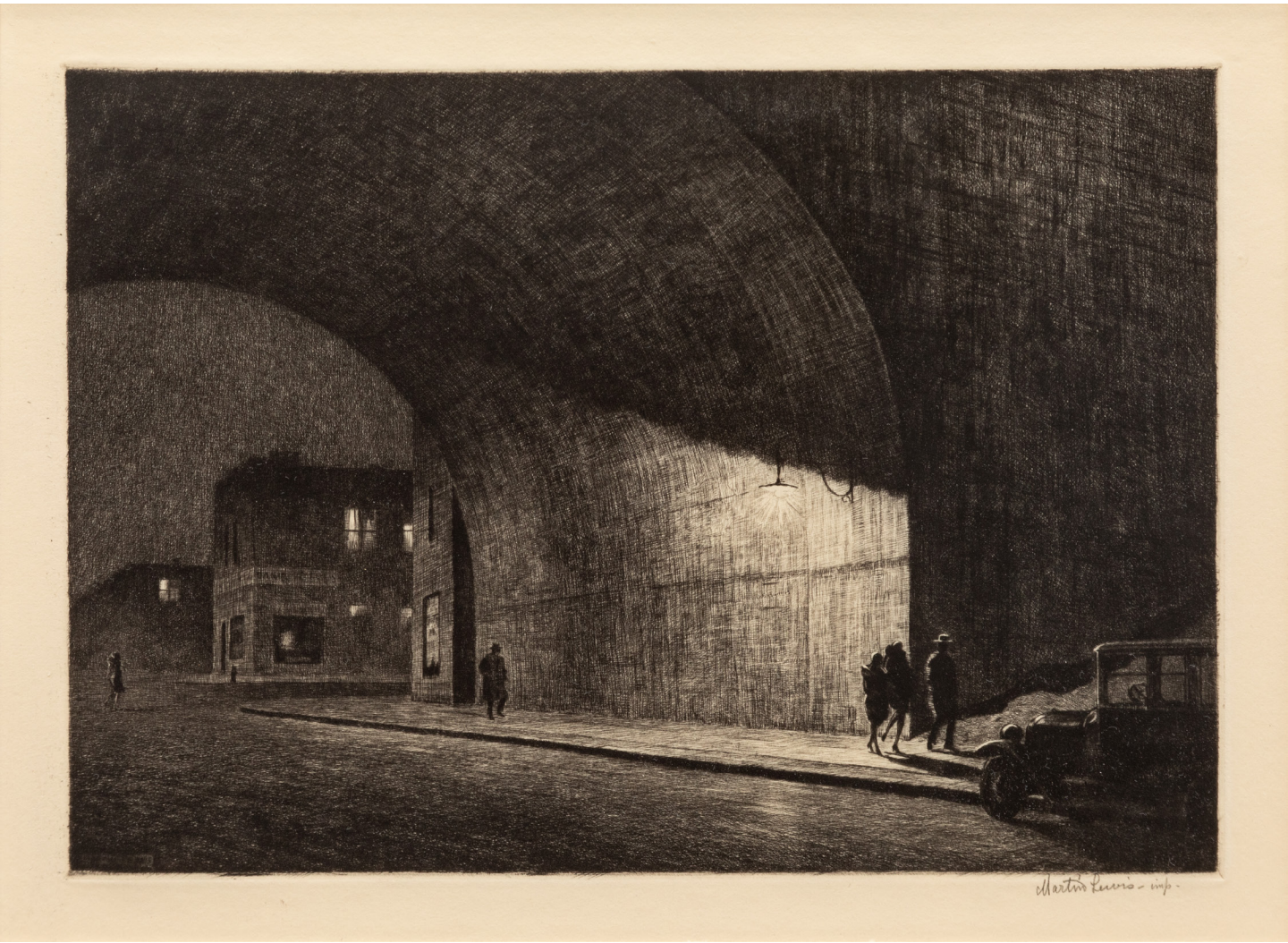


195

Martin Lewis
(American, 1881-1962)
Chance Meeting, ca. 1940-41
drypoint
signed in pencil
10 1/2 x 7 1/2 inches.

Published by the Society of American Etchers, New York

$6,000 - 8,000



196
Martin Lewis
(American, 1881-1962)
Arch Midnight, 1930
drypoint
signed in pencil
8 x 11 1/2 inches.
$8,000 - 12,000

197

Martin Lewis
(American, 1881-1962)
Shadow Dance, 1930
drypoint and sandpaper ground
signed in pencil
9 1/4 x 10 3/4 inches.

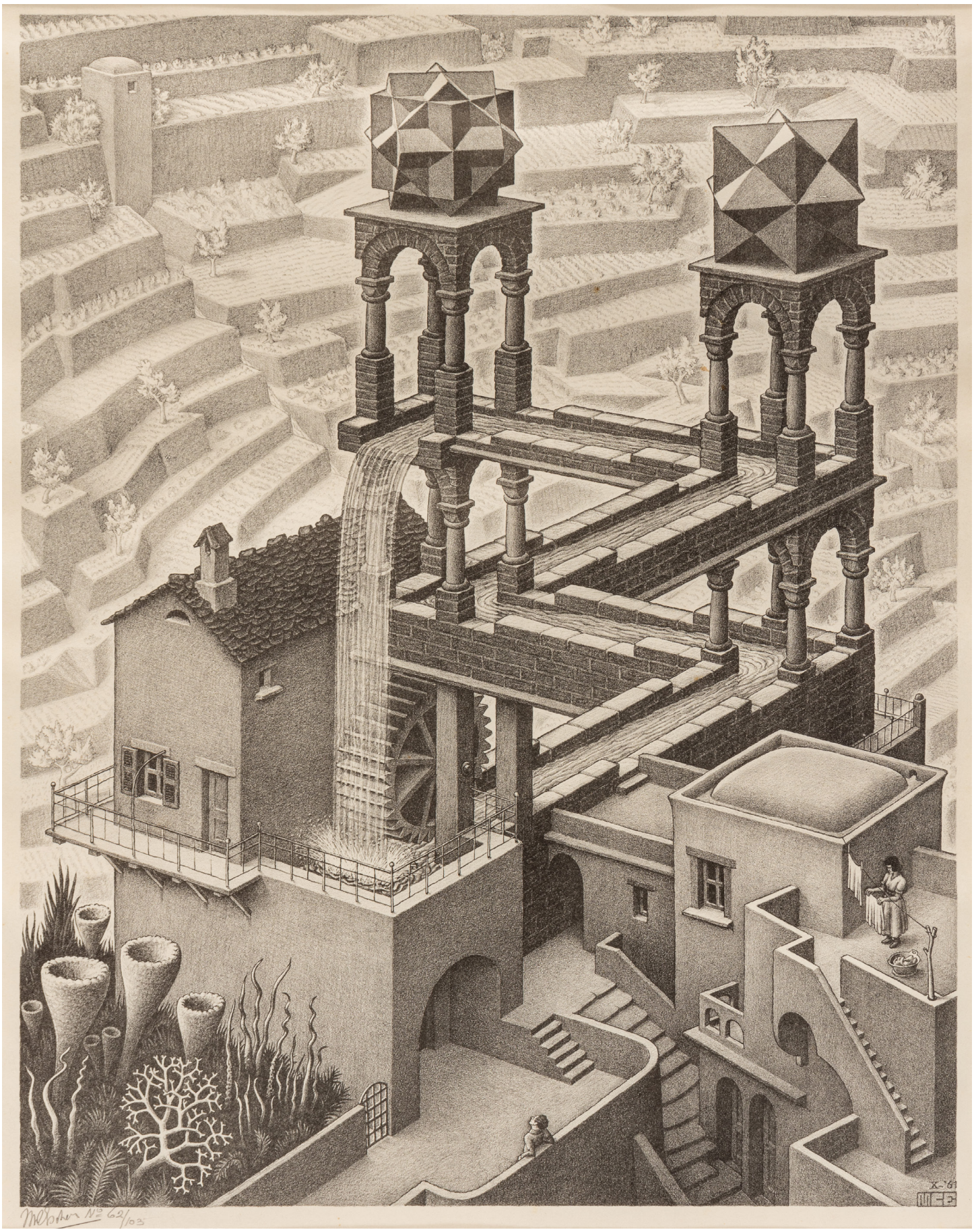
$15,000 - 25,000

198

M.C Escher
(Dutch, 1898-1972)
Waterfall, 1961
lithograph
signed and numbered 62/103 III in pencil
15 x 11 3/4 inches.

Literature:
Bool 439

$20,000 - 30,000


X-'61
M.C. Escher Nº 62/103

199
Lucas van Leyden
(Dutch, 1499-1533)
Standard Bearer, ca. 1510
engraving
4 5/8 x 2 3/4 inches.
$1,000 - 2,000

200
Follower of Pieter Bruegel the Elder
(Flemish, ca. 1525–1569)
Le doyen de Renaix, 1557
engraving
11 x 15 3/4 inches.
$2,000 - 4,000

201
Albrecht Dürer
(German, 1471-1528)
*Three Putti With Shield and Helme*t, ca. 1500
engraving on laid paper
4 1/2 x 2 3/4 inches.
Property from the Collection of Michael Sarver, Paradise Valley, Arizona

Provenance:
Francis Haward (L. 1006)

$600 - 800

202
Albrecht Dürer
(German, 1471-1528)
Willibald Pirckheimer, 1524
engraving
7 x 4 1/2 inches.

$1,000 - 2,000

203
Rembrandt Harmenszoon van Rijn
(Dutch, 1606-1669)
The White Negress, ca. 1630
etching
3 1/4 x 2 7/8 inches.

$1,000 - 2,000

Artist Index

ARTIST NAME LOT

Albers, Josef 29-31, 110
Albrecht Dürer 201, 202
Alechinsky, Pierre 36
Appel, Karel 151
Arakawa, Shusaku 37
Avery, Milton 63
Baj, Enrico 50
Bearden, Romare 171
Beckmann, Max 173
Benton, Thomas Hart 192, 193
Bontecou, Lee 33
Bourgeois, Louise 112
Brown, Roger 172
Bruegel the Elder, Pieter, follower of . . . 200
Bush, Jack 71, 72
Cage, John and Calvin Sumsion. 28
Calder, Alexander 70, 152-160
Chadwick, Lynn 124, 125
Chagall, Marc 148, 149
Cottingham, Robert 98, 99
Courtin, Pierre Louis Maurice 51
Dalí, Salvador 145-147
de Kooning, Willem 22
de Saint Phalle, Niki 34
Diebenkorn, Richard 105
Dine, Jim 15, 16
Dubuffet, Jean 48, 49, 116-118
Ernst, Max 123
Escher, M.C 198
Escobar, Marisol 65
Estes, Richard 59
Francis, Sam 90
Frankenthaler, Helen 24
Gerzso, Gunther 161
Giacometti, Alberto 47
Grooms, Red 170
Haacke, Hans 4
Hajdú, Étienne 45
Hamaguchi, Yozo 128, 129
Hartigan, Grace 21
Hartung, Hans 55
Heckel, Erich 174
Heyboer, Anton 46
Hirst, Damien 73-75
Hockney, David 100-102
Hodgkin, Howard 91
Holland, Tom 39
Hughes, Patrick 76
Hundertwasser, Friedensreich 132
Johns, Jasper 86-88
Jones, Allen 64
Kapoor, Anish 77, 78
Katz, Alex 20, 89
Kelly, Ellsworth 17, 18, 82, 83
Kollwitz, Käthe 175
Krushenick, Nicholas 68
Le Corbusier 119
Léger, Fernand 150
Lewis, Martin 194-197
LeWitt, Sol 1, 2
Lichtenstein, Roy 19
Lindner, Richard 69
Mangold, Robert 7
Marden, Brice 6
Martin, Agnes 5
Miró, Joan 133
Moore, Henry 53, 126
Motherwell, Robert 25, 26, 106-109
Mucha, Alphonse 176, 177
Nesch, Rolf 35
Noland, Kenneth 32
Okada, Kenzo 130
Oldenburg, Claes 41-44
Oliveria, Nathan 52
Pasmore, Victor 120-122
Pearlstein, Philip 61
Pennell, Joseph 189
Picasso, Pablo 134, 135, 137-144
Picasso, Pablo, after. 136
Postma, Hannes 40
Rauschenberg, Robert 92-95
Redon, Odillon 127
Rivers, Larry 66, 67
Ruscha, Ed 14, 96, 97
Saura, Antonio 38
Segal, George 60
Serra, Richard 3
Smith, Emily Mae 79
Sonderborg, K. R. H. 56
Soulages, Pierre 23, 113, 114
Spruance, Benton Murdoch 190, 191
Stella, Frank 8-11
Sternberg, Harry 62
Šutej, Miroslav 54
Tamayo, Rufino 163-167
Tàpies, Antoni 57, 111
Thiebaud, Wayne 12, 13, 103, 104
Toulouse-Lautrec, Henri de 178-188
Toulouse-Lautrec, Henri de, after 184
Trova, Ernest 58, 168
Twombly, Cy 27
van Leyden, Lucas 199
van Rijn, Rembrandt Harmenszoon . . . 203
Vasarely, Victor 162
Warhol, Andy 84, 85
Wesselmann, Tom 81
Wirsum, Karl 80
Wou-Ki, Zao 131
Xiaogang, Zhang 169

Glossary of Terms

ADRIAEN JANSZ VAN OSTADE
This work, in our best opinion, is by the named artist.

ATTRIBUTED TO ADRIAEN JANSZ VAN OSTADE
To our best judgment, this work is likely to be by the artist, but with less certainty as in the aforementioned category.

STUDIO OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, this unsigned work may or may not have been created under the direction of the artist.

CIRCLE OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work by an unknown but distinctive hand linked or associated with the artist but not definitively his pupil.

STYLE OF . . .
FOLLOWER OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work by a painter emulating the artist's style, contemporary or nearly contemporary to the named artist.

MANNER OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work in the style of the artistand of a later period.

AFTER ADRIAEN JANSZ VAN OSTADE
To our best judgment, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width.

Upcoming Auction Schedule

Wayne Thiebaud (American, 1920-2021)
Avocado Salad, 1962
ESTIMATE: $1,200,000 - 1,800,000
To be offered in Post War & Contemporary Art, September 28

SALE 1214
IMPORTANT JEWELRY
SEPTEMBER 12 | CHICAGO | LIVE + ONLINE

SALE 1215
PALM BEACH FURNITURE & DECORATIVE ARTS
SEPTEMBER 14 | PALM BEACH | LIVE + ONLINE

SALE 1217
PALM BEACH FINE ART
SEPTEMBER 18 | PALM BEACH | LIVE + ONLINE

SALE 1282
EUROPEAN FURNITURE & DECORATIVE ARTS
SEPTEMBER 20 | CHICAGO | LIVE + ONLINE

SALE 1245
PRINTS & MULTIPLES
SEPTEMBER 21 | CHICAGO | LIVE + ONLINE

SALE 1220
NATIVE AMERICAN ART - SESSION I
SEPTEMBER 22 | CINCINNATI | LIVE + ONLINE

SALE 1221
NATIVE AMERICAN ART - SESSION II
SEPTEMBER 26 | CINCINNATI | TIMED ONLINE

SALE 1222
ASIAN WORKS OF ART
SEPTEMBER 27 | CHICAGO | LIVE + ONLINE

SALE 1237
POST WAR & CONTEMPORARY ART
SEPTEMBER 28 | CHICAGO | LIVE + ONLINE

SALE 1222
ASIAN WORKS OF ART ONLINE
SEPTEMBER 29 | CHICAGO | TIMED ONLINE

SALE 1218
FALL FASHION & ACCESSORIES
OCTOBER 3 | CHICAGO | TIMED ONLINE

SALE 1226
AMERICAN FURNITURE,
FOLK & DECORATIVE ARTS
OCTOBER 4 | CINCINNATI | LIVE + ONLINE

SALE 1228
EUROPEAN FURNITURE & DECORATIVE ARTS
OCTOBER 10 | CHICAGO | LIVE + ONLINE

SALE 1246
PRE-COLUMBIAN & ETHNOGRAPHIC ART
OCTOBER 12 | CHICAGO | ONLINE

SALE 1232
EUROPEAN ART
OCTOBER 17 | CHICAGO | LIVE + ONLINE

SALE 1231
AMERICAN ART
OCTOBER 17 | CHICAGO | LIVE + ONLINE

SALE 1230
WATCHES
OCTOBER 18 | NEW YORK | LIVE + ONLINE

SALE 1279
HAVING A BALL
OCTOBER 23 | CHICAGO | TIMED ONLINE

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GUIDE FOR PROSPECTIVE SELLERS

Evaluation of Property
Hindman is pleased to provide complimentary auction estimates for items you're considering consigning. You are welcome to submit items electronically (consign@hindmanauctions.com) or to contact any of our offices directly.

Our specialists are eager to help you learn more about your collection and current auction sale estimates.

To begin an estimate, our specialists will need:
- At least 3 photos
- Detailed description
- Details on signatures or marks

Shipping Arrangements
Buyers assume full responsibility for the packing and shipping of lots won at auction. Our Recommended Shippers offer a wide variety of local, domestic, and international shipping options.

In the interest of our clients, Hindman requires a written authorization from the buyer in order to release property to anyone other than the purchaser of record (including but not limited to our recommended shippers). You may submit the Shipping Release Form via fax to 312.280.1211 or email to shipping@hindmanauctions.com

Appraisals
Our exceptional team of specialists regularly appraises property by analyzing market trends and conducting comprehensive research. Specialists evaluate thousands of objects each year for auction, allowing them to closely monitor the nuances of the current market.

Professional appraisals are prepared for estate tax, gift tax, charitable contribution, insurance and for equitable distribution purposes.
- Estate Tax
- Gift Tax
- Charitable Contribution
- Insurance
- Appraisals for Corporate Valuation Needs

Our trust and estates department recognizes that each client and appraisal situation is unique and often involves multiple asset categories and residences. Fees for appraisals are determined by the number of specialists, hours involved and the necessary travel and expenses. Our competitive fees are negotiated based upon the express needs of each client and are competitive within the marketplace.

Please contact our Appraisals Department (appraisals@hindmanauctions.com) for more information.

Estate Services
Estate settlement is a meticulous and multi-faceted process. Hindman provides executors, fiduciaries and beneficiaries throughout the country with confidential and customized appraisals and disposition services. All appraisals are prepared fully in accordance with USPAP guidelines and meet all current requirements set forth by the IRS.

We recognize that each client and appraisal situation is unique and often involves multiple asset categories and residences. Our Trusts and Estates department offers services that are tailored to meet our clients' timelines and specifications.

Our specialists offer complimentary walk-through services with the goal of providing an accurate representation of each items' value based on the current auction market. A detailed proposal outlining the manner in which a sale will be conducted from the initial value assessment to removal of the property and settlement is provided to all parties involved.

Please contact our Estate Services (inquiries@hindmanauctions.com) team for more information.

Updated 1.13.23

GUIDE FOR PROSPECTIVE BUYERS

Conditions of Sale
All bidders with Hindman LLC must read and agree to Conditions of Sale posted in this catalogue prior to bidding at an auction.

Viewing Auction Items
It is highly recommended that all prospective bidders either view the sale via our online catalogue or contact Hindman LLC for further images or to schedule an appointment to view objects in person.

Estimates
Hindman LLC provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

Condition Reports
We are happy to provide a condition report for lots with a low estimate of $300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold "AS IS," per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

Bidding at Auction
The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium as well as any applicable taxes.

Bidding Increments
Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.
The standard bidding increments are:

$0 – 500	**$25**
$500 – 1000	**$50**
$1000 – 2,000	**$100**
$2,000 – 5,000	**$250**
$5,000 – 10,000	**$500**
$10,000 – 20,000	**$1,000**
$20,000 – 50,000	**$2,500**
$50,000 – 100,000	**$5,000**
$100,000 – 200,000	**$10,000**
$200,000+	**AT AUCTIONEER'S DISCRETION**

In-House Bidding
Our auctions are free and open to the public with no obligation for attendees to bid. Registration requires your full contact information, photo identification, credit card information, your signature and agreement to the Conditions of Sale.. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

Live Bid Online
Hindman LLC allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

Absentee Bidding
If you are unable to attend an auction, you may place an absentee bid, either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. An absentee bid is the highest price you are willing to pay exclusive of buyer's premium and applicable sales tax. Hindman LLC will exercise absentee bids at no additional charge. Absentee bids are always confidential, and bids are executed at the lowest price possible by the auctioneer according to reserves and competing bids.

Telephone Bidding
You may register telephone bid requests either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. Upon registering for a telephone bid, you will be called on the day of the auction by a Hindman representative approximately five lots before your item is scheduled to be sold. They will communicate to you the bidding activity and will relay your bids to the auctioneer at your discretion. Please note we can only accept telephone bids for lots with a low estimate of $500 or above unless otherwise noted online. Telephone bids may be requested up to 2 hours prior to the auction start time.

Conditions of Sale

These Conditions of Sale set out the terms upon which Hindman LLC ("we," "us," or "our") sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction.

A. BEFORE THE AUCTION

1. LOT DESCRIPTIONS AND WARRANTIES

Our description of a lot, any statement of a lot's condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or provenance—are our opinion and shall not to be relied upon by you as a statement of fact. Except for the limited authenticity warranty contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

2. CONDITION

The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold "AS IS," in the condition they are in at the time of the auction, and we and the seller make no representation or warranty and assume no liability of any kind as to a lot's condition. Any reference to condition in a catalogue description or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot's condition in the catalogue or in a condition report.

3. VIEWING LOTS

We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping purposes.

4. ESTIMATES

Estimates of a lot account for the condition, rarity, quality, and provenance of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium, any applicable taxes, and any other applicable charges.

5. WITHDRAWAL

We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

B. REGISTERING TO BID

1. GENERAL

We reserve the right to reject any bid. By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); (b) Where you are acting as agent, your principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

2. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

(a) Individuals must provide photo identification (driver's license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement). (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company's name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

3. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

4. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the purchase price and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

5. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

6. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

(a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.

(b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.

(c) Written Bids: You can find a Written Bid Form at the auction location, or online at www.hindmanauctions.com. We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the reserve. If you make a written bid on a lot that does not have a reserve and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low estimate or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

7. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a temporary authorization hold on the card that will remain until it falls off, usually within 2 to 7 days.

C. DURING THE AUCTION

1. BIDDING IN THE AUCTION

(a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(b) Online Auctions. The auctioneer will accept bids from Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(c) Timed Auctions. Bids may only be submitted on our website between the dates and times specified in the lot's description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Hindman's sole discretion.

2. AUCTIONEER'S DISCRETION
The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the reserve, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

3. BIDDING ON BEHALF OF THE SELLER
The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the reserve by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without reserve, the auctioneer will open the bidding at a set increment lower than the lot's low estimate and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

4. SUCCESSFUL BIDS AND INVOICES
Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the hammer price, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges. Please note that Hindman will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Hindman prior to the sale.

D. AFTER THE AUCTION
1. THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots except for those in Coins, Medals & Banknotes; Sports Memorabilia; and Arms, Armor & Militaria auctions we charge twenty-six percent (26%) of the hammer price up to and including $1,000,000; twenty percent (20%) of any amount in excess of $1,000,001 up to and including $5,000,000; and fifteen percent (15%) of any amount in excess of $5,000,001. For all lots offered in Coins, Medals & Banknotes we charge a buyer's premium of twenty percent (21%) of the hammer price. Sports Memorabilia; and Arms, Armor & Militaria auctions we charge a buyer's premium of twenty percent (20%) of the hammer price. If the bidder bids through a third-party platform the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer's premium.

2. TAXES
The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

3. MAKING PAYMENT
(a) Immediately following the auction, you must pay the purchase price, consisting of the hammer price, plus the buyer's premium, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the due date.
(b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.
(c) You must pay for lots in US dollars in one of the following ways:
(i) Wire transfer.
(ii) Bank checks: You must make these payable to Hindman LLC, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.
(iii) Personal checks: You must make these payable to Hindman LLC, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.
(iv) Credit card: Credit card payments may not exceed $10,000 and a convenience fee of 3% will be added to each credit card payment.
(v) ACH Bank Transfer
(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Hindman LLC, 1338 West Lake Street, Chicago, IL 60607, ATTN: Client Accounting Department.

4. TRANSFERRING OWNERSHIP TO YOU
You will not own the lot and title will not pass to you until we have received full payment in good funds of the purchase price, even in circumstances where we have released the lot to you.

5. TRANSFERRING RISK TO YOU
Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

6. YOUR FAILURE TO PAY
If you fail to pay us the purchase price in full in good funds by the due date, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:
(a) We can charge interest from the due date at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.
(b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.
(c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.
(d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.
(e) We can reveal your identity and contact details to the seller.
(f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.
(g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.
(h) We can take any other action we deem necessary or appropriate.

7. SHIPPING, COLLECTION, AND STORAGE
(a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping.
(b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.
(c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.
(d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES
(a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.
(b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be

responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the purchase price if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages, or expenses. The seller gives no warranty other than as set out above, and as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's warranties or creates an additional warranty on behalf of the seller with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

2. OUR LIMITED AUTHENTICITY WARRANTY

Our limited authenticity warranty, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Hindman will refund the purchase price paid by the client. The terms of this limited authenticity warranty are as follows:

(a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the limited authenticity warranty.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the Heading). It does not apply to any information other than that in the Heading, even if it is shown in UPPERCASE type.

(c) It does not apply to any Heading or part of a Heading that is qualified. "Qualified" means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the definition of "qualified" provided in paragraph H, below. Qualified Headings are not covered at all by this limited authenticity warranty.

(d) It applies to the Heading as amended by any saleroom notice.

(e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) It does not apply if the lot can only be shown not to be authentic by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.

(g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this limited authenticity warranty may not be transferred by the original buyer to anyone else.

(h) In order to make a claim under the limited authenticity warranty, you must (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not authentic (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this limited authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages, or expenses.

(j) No employee or agent of Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the limited authenticity warranty or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

3. ADDITIONAL WARRANTY FOR BOOKS

If the lot is a book, then we give an additional warranty to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

(a) We will refund the purchase price to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:

(i) This additional warranty does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.

(ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.

(iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional warranty. (c) No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional warranty for books or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

4. JEWELRY

(a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.

(d) For jewelry sales, estimates are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

5. WATCHES AND CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights, or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.

(d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

6. YOUR WARRANTIES

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money

laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

F. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the limited authenticity warranty or in the additional warranty for books, and as far as we are allowed by law, all warranties and other terms that may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those warranties.

(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.

(c) WE DO NOT GIVE ANY REPRESENTATION, WARRANTY, OR GUARANTEE OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, PROVENANCE, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY WARRANTY OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.

(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

G. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your warranties in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at www.hindmanauctions.com.

7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of Illinois. You and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be Illinois, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

H. GLOSSARY

authentic: a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the Heading as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the Heading as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the Heading as being made of that material.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

due date: has the meaning given to it in paragraph D(3)(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range, and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E(2).

limited authenticity warranty: the guarantee we give in paragraph E(2) that a lot is **authentic**.

other damages: any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

purchase price: has the meaning given to it in paragraph D(3)(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.hindmanauctions.com, which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

UPPERCASE type: type having all capital letters.

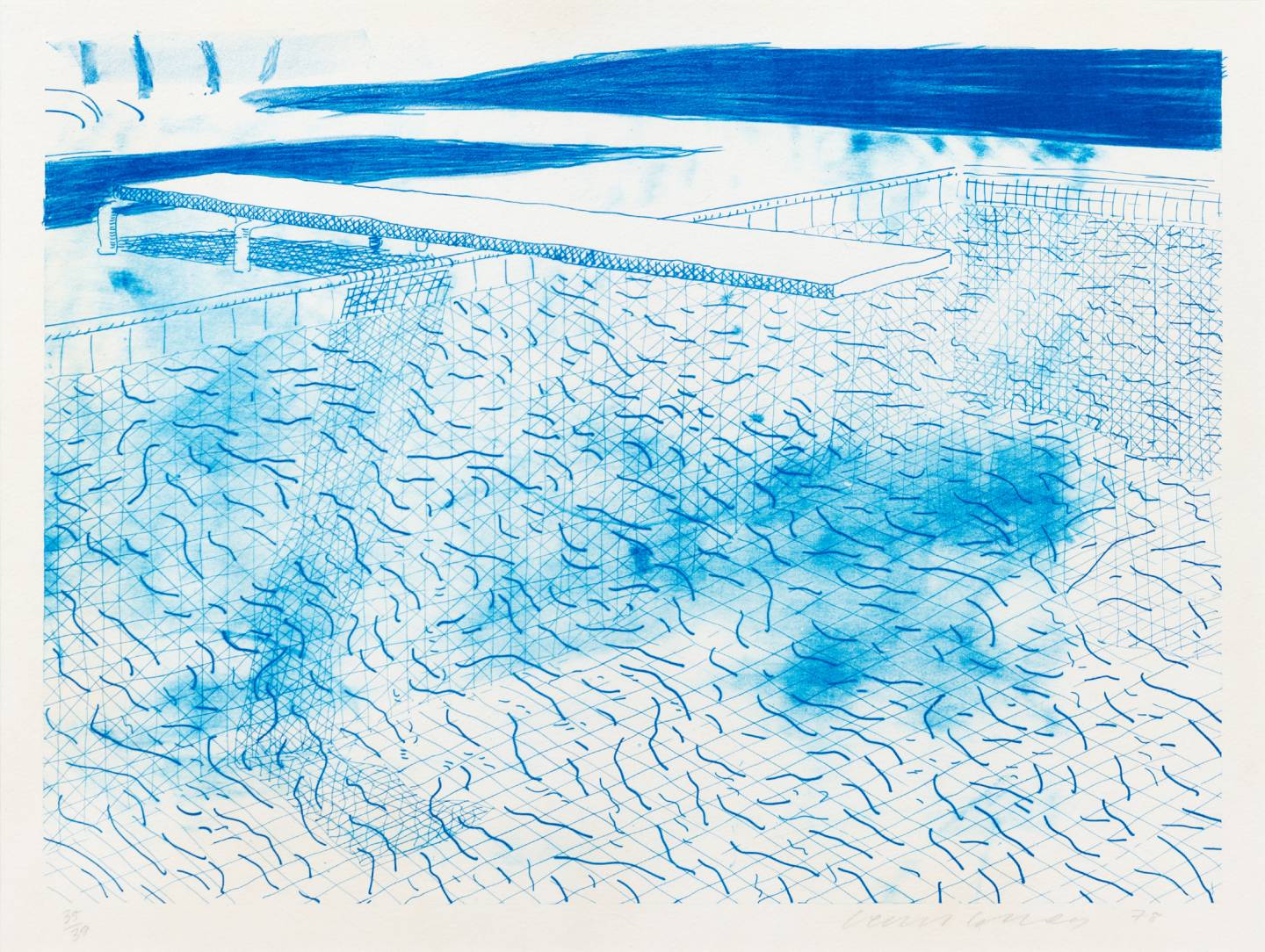
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Updated 8.1.23

Invitation to sell at auction

We are accepting consignments for our upcoming auctions. Contact us to receive an auction valuation on a single item or an entire collection.

David Hockney (British, b. 1937)
Lithograph of Water Made of Lines,
1978-1980
Sold for $175,000



HINDMAN
AUCTIONS & APPRAISALS

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